

HOUSE II
THE SECOND STORY

by
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JUNE 24, 1966

CUNNINGHAM PRODUCTIONS, INC.
LAIRD STUDIOS
CULVER CITY, CA.

(213) 202-3526

EXT. HOUSE - NIGHT

1

We move through the leaves of spooky trees to reveal a large, haunting crude, stone house.

The trees sway rhythmically to the howling winds.

We approach the house and enter through an open window.

INT. LIVING ROOM - NIGHT

2

We pass through the window and move by a CALENDER on the wall reading, "OCTOBER 31, 1946."

INT. GRAND HALL - NIGHT

3

We glide into the grand hall and look up the stairs as a woman, JUDITH, in her mid-thirties, runs down the stairs.

In her arms is a BABY, wrapped in a blanket. She crosses to the living room window and peers out through the curtains.

WOMAN

Clarence, they're here.

EXT. DRIVEWAY - NIGHT

4

A shiny 1959 Ford pulls to a stop in front of the house.

A YOUNG WOMAN and YOUNG MAN are in the car. Clean cut. Nervous.

The YOUNG MAN gets out of the car and stands next to it, his door open. He leans back in the car and honks the horn.

INT. GRAND HALL - NIGHT

5

JUDITH looks back up the stairs.

JUDITH

(screaming)

Clarence!!! They're waiting!

CLARENCE's voice echoes from above, up the stairs.

CLARENCE (O.S.)

I'm coming, I'm coming.

CLARENCE, in his forties, runs down the stairs, his arms holding two suitcases.

JUDITH opens the front door and exits. CLARENCE follows.

EXT. FRONT YARD - NIGHT

6

JUDITH runs down the front walk, tears streaming down her face.

CLARENCE follows after her, holding the bags.

JUDITH reaches the car. The YOUNG WOMAN opens the car door.

The YOUNG MAN rushes around the car, opens the trunk and takes the bags from CLARENCE. They exchange a glance, but no words are spoken.

JUDITH slowly puts the baby into the YOUNG WOMAN's lap who holds the baby gingerly, astonished at the little pink human.

CLARENCE appears behind JUDITH and looks at the baby. Tears are now pouring down his face as well.

CLARENCE closes the car door and steps away from the car.

The YOUNG MAN climbs behind the wheel, starts up the car and after an awkward pause, pulls away.

INT. GRAND HALL - NIGHT

7

CLARENCE and JUDITH enter, in each other's arms. JUDITH cries softly, trying to be brave.

She looks up at CLARENCE who brushes the hair out of her eyes.

JUDITH

Are you sure we're doing the right thing?

CLARENCE

We don't know when he'll return.
We can't take the risk.

Suddenly...

The sound of the wind rattling shutters and shaking leaves is suddenly joined by another sound.

A RATTLE. Distinctive, yet vague.

Again. Louder.

JUDITH

Clarence!

CLARENCE

It's just the wind.

Suddenly the distinct sound of footsteps echoes throughout the house.

(CONTINUED)

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7

Every muscle in CLARENCE's body tightens.

JUDITH

Could it be... could it be... him?

CLARENCE crosses to the stairs and looks up to the balcony.

CLARENCE

No... it's probably the same punks
that broke into the Tibbett's home
last week.

JUDITH grabs his arm.

JUDITH

It is him, Clarence!

CLARENCE

You stay here.

JUDITH

Wherever the shotgun goes, I go.

CLARENCE steps toward the stairs and pumps the shotgun slowly,
deliberately.

INT. UPSTAIRS HALLWAY - NIGHT

8

The couple steps into the hallway, moving cautiously.

A SCRAPE.

CLARENCE looks at a room to the left.

He steps toward the room, with his wife clinging to his
nightshirt, peeking over his shoulder.

CLARENCE takes a deep breath, then kicks open the door.

INT. MASTER BEDROOM - NIGHT

9

Shafts of moonlight slice through the room, illuminating
furniture and other objects, but the rest of the room pitches
into BLACKNESS.

CLARENCE tries the light switch, but it doesn't work.

He enters the room and squints, trying to see the far corner
of the room.

He turns around, not seeing anything. Suddenly a CREAK!

(CONTINUED)

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CLARENCE spins around and JUDITH screams with terror.

THE SILHOUETTE OF A TALL MAN. WEARING A COWBOY HAT.

CLARENCE

What do you want?

Suddenly, A VOICE. Raspy, sleazy.

VOICE

Where is it?

CLARENCE

I don't know what you're talking about.

VOICE

Sure you do...

CLARENCE

(swallowing hard)

It's not here. He took it with him.

VOICE

You're lying.

Suddenly CLARENCE lifts the shotgun and squeezes the triggers.

Click, Click.

A BLACK GLOVE

moves into the light, holding TWO SHOTGUN SHELLS.

The GLOVE tosses the shells onto the floor.

CLARENCE falls to his knees and grabs the shells.

Panic-stricken he fumblingly struggles to slip the shells into the chambers. He finally succeeds, and lifts his gun to shoot.

A CLOSE UP

of a NICKEL PLATED, IVORY-HANDLED COLT .45, held by the BLACK GLOVE.

THE GUN FIRES TWICE!!!

CLARENCE STAGGERS BACKWARD

struck by the bullets.

(CONTINUED)

CONTINUED: (2)

9

He collapses and falls to the floor, extremely dead. JUDITH screams again, and bends over her un-husband. Then she realizes he is dead and she soon will be.

She turns and runs for the door.

INT. UPSTAIRS HALLWAY - NIGHT

10

JUDITH runs for the front of the house toward the stairs, but the unseen ASSASSIN suddenly appears in front of her. We only see his shoulder and black hat in silhouette from over his shoulder.

JUDITH backs up slowly. The SILHOUETTE raises the gun and points it at her face.

EXT. HOUSE - NIGHT

11

The sound of a gunshot pierces the night air.

FADE TO BLACK.

FADE IN:

EXT. HOUSE - DAY

12

A LARGE BMW pulls into the driveway.

JESSE MCLAUGHLIN and TRACY LABEQUE climb out and look at the house.

JESSE is our hero. Good-looking in a modest kind of way, JESSE has a certain stability of character that is calming and makes you feel assured when you're near him. His clothes are unpretentious and practical, yet fit him well. JESSE is an artist.

TRACY is different. She is in her late twenties, beautiful and tan, and wears fashionable, trendy clothes. She pulls a briefcase out of the back seat.

TRACY

Well, it's... it's old, isn't it?

JESSE

Yep. Definitely not built to code. Look at this place! It's as big as a small nation.

JESSE takes out a key and opens up the front door.

INT. HOUSE - GRAND HALL - DAY

13

INSIDE

is the SPOOKIEST, CREEPIEST, SCARIEST house of all time.

It's filled with cobwebs, furniture covered with sheets, corners of rooms fading into blackness, moody shadows that hide past remembrances and forgotten deviations.

TRACY shudders. Then sneezes.

TRACY

My god, it's filthy. It's already affecting my allergies.

JESSE

Wow, look at the fireplace.

The stones of the MASSIVE FIREPLACE are large and beautiful, and carved in magnificent designs that have a primitive look to them.

JESSE

Those designs... some sort of Pre-Columbian art. Aztec maybe...

TRACY

Whatever they are, they're ugly.

INT. LIVING ROOM - DAY

14

They move around the fireplace into the living room.

Old indian rugs and weavings hang on the walls. The home seems to have been decorated by world travelers who have brought back many collector's items from their various journeys to far off lands.

JESSE tries the light switch in the LIVING ROOM. It doesn't work.

TRACY

I thought the utilities were suppose to be on.

JESSE

They are. The switch must be out.

TRACY

Well, sure it's got character, but I don't know if it's worth restoring, Jesse. There's something about it that--

(CONTINUED)

CONTINUED:

14

JESSE

(grabbing her)

Come on. Let's stay for a few days and take a little break. We could use the time alone. Can't you see it? The two of us living here, growing old together. The kids running around screaming and hurting each other.

TRACY

I don't know, I have so much to do this weekend-- close a few multi-million dollar deals, wash my hair-- is there a phone in here?

TRACY glances around and spots a phone on a desk in the corner.

TRACY

There's one.

JESSE

You've been away from the phone for almost an hour-- I thought you were going for a new record.

TRACY

Very funny.

TRACY crosses to the phone and throws her briefcase on the desk.

It's just a regular dial phone.

TRACY

Oh honey, look at this. It must be an antique. You have to dial it.

(holding the receiver to her ear)

It works.

TRACY dials a number.

TRACY

John Statman please... John, this is Tracy. Sorry I couldn't call you earlier. The cellular phone doesn't work out here... Oh, it's a pit. Jesse's completely in love with it, of course. How'd the meeting go? Is he interested? No? Dammit!

(more)

(CONTINUED)

CONTINUED: (2)

14

TRACY (Cont'd)

We could have had him recording
in the studio by early next month.
(listening)
Uh-huh... uh-huh...

Meanwhile JESSE crosses to BOOKSHELVES that cover one wall. He glances through the books and sees an old, dusty PHOTO ALBUM.

He pulls the album out, sets it on the desk and opens it.

TRACY

We've got to find someone fast.
Did you go see that band down at
the Nihilist Club? Didn't you
love them. They've got, um, real
energy. You know what I mean?...
That bad, huh?

TRACY continues talking in the background.

INSIDE THE ALBUM

are different photographs and memorabilia items: pressed
flowers, faded, brittle letters, newspaper articles.

A PICTURE of

NEWLYWEDS-- JESSE's MOTHER and FATHER, CLARENCE and JUDITH.

ANOTHER PICTURE of them TWO YEARS LATER

and in her arms... A BABY. Name listed as JESSE. HAPPY AS A
CLAM.

JESSE looks down at the photo and smiles at himself.

JESSE

I was pretty cute...

JESSE spots an ancient family portrait. A REAL OLD MAN, wearing
a silly party hat, in a wheel chair. He is dressed in western-
style clothing. Written in ink below him is the name, GRANDPA
JESSE--105th BIRTHDAY. Next to him, an OLD MAN and OLD WOMAN,
JESSE's great grandfather and grandmother. And next to them,
A YOUNGER MAN and WOMAN, probably in their thirties, JESSE's
grandparents and a young boy standing between them, name listed
as CLARENCE.

JESSE

(pointing to the boy)
That's my dad...

He moves his finger to the REAL OLD MAN.

(CONTINUED)

CONTINUED: (3)

14

JESSE

So he must've been my...
Great-great grandfather. And they
named me after him...

JESSE flips several pages. The end. No more photos. He closes the album and looks around. He gets up and goes to the shelves and glances over them. Nothing.

As TRACY continues to talk business over the phone, JESSE thinks silently to himself.

INT. JUNGLE ROOM - DAY

15

JESSE enters the room and looks around. The plants in the windows are dying and withering away.

A few vines have crept up the walls of the garden area.

INT. WESTERN ROOM - DAY

16

JESSE enters the room, turns on the light.

He glances around and examines the contents of the room that is filled with Western art and memorabilia. Even an old saddle is propped up on a wooden block on the far side of the room, but JESSE immediately focuses on a painting on the wall.

JESSE

A Remington!

JESSE goes to the wall and examines the painting carefully. It depicts a group of cowboys crowded around a campfire, preparing to brand some cattle. JESSE looks at it admiringly.

TRACY steps in.

TRACY

Ugh, didn't they ever clean this place?

JESSE

Oh, just looking around.

JESSE turns his attention to a rifle that is hanging on the wall.

JESSE

Geez, that must be... a '73 Winchester.

(CONTINUED)

CONTINUED:

16

TRACY

Well, it's time to get our bags
out of the '86 BMW. I need my
allergy medicine.

TRACY sneezes again.

JESSE

(preoccupied)

Sure...

As they leave the room, JESSE turns off the light and lingers
for a moment looking at the room. He shuts the door.

DISSOLVE TO:

INT. MASTER BEDROOM - NIGHT

17

JESSE and TRACY are asleep. We move in closer and JESSE rolls
over, facing us. He is WIDE AWAKE.

Restless, he gets up and puts on his robe and slippers.

INT. UPSTAIRS HALLWAY - NIGHT

18

JESSE moves down the hallway with a kerosene lamp, letting the
spookiness of the house get under his skin.

INT. BUTLER'S PANTRY - NIGHT

19

JESSE enters the pantry and peers around. He sees a door,
crosses and opens it. A stairway.

INT. BASEMENT - DAY

20

JESSE reaches the bottom of the stairs and looks around.

A CREEPY, DAMP CELLAR. Cobwebs, exposed pipes and conduit.

JESSE rummages through the old crates and boxes, finding
nothing. particularly interesting.

Suddenly, hidden deep in the corner, JESSE spots an old WOODEN
TRUNK. He goes to it. It is locked.

He looks around and spots an old CHOPPING MAUL. He grabs the
heavy axe, smashes the old lock and pulls open the trunk.

Inside is a treasure-trove of memorabilia. JESSE finds an old
picture album and pulls it open anxiously.

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CONTINUED:

20

INSIDE THE PHOTO ALBUM

AN ANCIENT, WRINKLED PHOTO of

Great-great GRANDPA JESSE shaking hands with AN INDIAN CHIEF.
An array of artifacts rest on an indian cloth-- items they are trading.

ANOTHER PHOTO

of GRANDPA JESSE about to be hanged. He stands on the gallows with a mischevious look in his eye. A huge crowd stands around him.

JESSE turns to a page where there is a group of newspaper clippings.

One clipping is an OBITUARY.

JESSE

(reading)

"Jesse McLaughlin, infamous outlaw, controversial archaeologist, known as the 'Lame Fox.' Born July 21st, 1810. Died, January 24, 1916. Services will be held January 29th, 12:00 P.M. at Forest Knolls Cemetery."

ANOTHER PHOTO

of GRANDPA JESSE standing proudly outside an AZTEC TEMPLE.

JESSE looks at the photograph carefully. Raised in his left hand, shining proudly in the sun, is a CRYSTAL SKULL. And standing in the corner of the photo, his face largely hidden beneath the brim of a black cowboy hat is ANOTHER FELLOW, unidentified. He looks kind of pissed.

JESSE looks at the skull closely.

A noise.

JESSE spins around, and glares into the darkness. He holds his breath listening.

A CREAK. Really creepy sounding.

JESSE gets up quickly. Pause. He grabs the chopping maul.

And moves forward.

A sound again.

(CONTINUED)

CONTINUED: (2)

20

JESSE

Tracy?

Nothing.

JESSE

Don't be afraid. It's just me.

JESSE climbs the stairs. He hears something.

INT. BUTLER'S PANTRY - NIGHT

21

He steps into the pantry. The noise is very close. In the linen closet.

He sets the lamp down and grips the CHOPPING MAUL firmly.

He inches closer to the LINEN CLOSET. The sound is definitely coming from the closet. He flings open the door and--

AN IRONING BOARD

SLAMS DOWNWARD AND CROWNS HIM with a CRACK!

INT. MASTER BEDROOM - NIGHT

22

TRACY puts a fresh icepack on JESSE's head.

TRACY

What in God's name were you doing?

JESSE

I couldn't sleep so I went downstairs to... just look around. I found some interesting stuff. It turns out my Great-great Grandfather is--

TRACY takes the ice pack off his head and kisses his forehead tenderly.

TRACY

You know, you were right, Jesse. I need to get away from all that pressure. Life in the big city makes me kind of crazy. I guess I just want to apologize for the way I've been acting.

JESSE pulls her back onto the bed and lies there, staring at the ceiling, daydreaming.

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CONTINUED:

22

JESSE

Believe me, you're not the only one. You know, I think I could really get into living out here in this house. Use one of rooms for my studio. And just paint and have kids and live a normal life. I wonder what my family was really like. I bet they had a great life here.

TRACY

Well, forget your illustrious family for a minute and think about something else...

JESSE

And what do you suggest?

TRACY

Oh... sex for instance...

TRACY gives him a kiss. Then another. Jesse responds with a warm embrace and returns the favor.

Suddenly a HONKING HORN can be heard. A REVVING ENGINE.

EXT. STREET - NIGHT

23

A RED CORVETTE rumbles down the street.

INT. CORVETTE - NIGHT

24

Driving, CHARLIE CORYELL, fancy clothes-- a few years out of date, thick black sunglasses, sleazy grin. Riding next to him, LANA, redhead, pasty skin, new wave hairstyle, voluptuous body, bright blue shades, antique sequin dress.

They both laugh like idiots and come squealing to a stop in front of the HOUSE.

EXT. HOUSE - DRIVEWAY - NIGHT

25

The CORVETTE knocks over an AZTEC STATUE and comes to a rest on the hedge bordering the driveway.

CHARLIE climbs drunkenly out of the car and stumbles around on the front lawn.

(CONTINUED)

CONTINUED:

25

CHARLIE
Wow, look at this lawn. Great
for wiffle ball.

CHARLIE pulls out a plastic bat and ball and cracks a double
across the lawn.

He turns around and sees the mammoth house for the first time.

CHARLIE
There it is!!!

INT. MASTER BEDROOM - NIGHT

26

TRACY looks out the window and immediately recognizes them.

TRACY
Oh my God... Jesse--

EXT. DRIVEWAY - NIGHT

27

TRACY'S POV

CHARLIE and LANA haul their possessions out of the car and
starting up the front walk.

INT. UPSTAIRS BEDROOM - NIGHT

28

JESSE appears over her shoulder.

JESSE
I don't believe it...

EXT. HOUSE - FRONT STEPS - NIGHT

29

JESSE and TRACY step out the front door onto the porch.

CHARLIE and LANA reach the steps.

CHARLIE AND LANA
(singing)
HAPPY BIRTHDAY TO YOU,
HAPPY BIRTHDAY TO YOU!
HAPPY BIRTHDAY, DEAR JESSEEEEEEE.
HAPPY BIRTHDAY, TO YOU!

CHARLIE pops open a bottle of champagne that spills over onto
the front walk.

(CONTINUED)

CONTINUED:

29

JESSE

Charlie. What a complete surprise...

TRACY

It's not Jesse's birthday.

CHARLIE

I know that! I'm his best friend for chrissake! Remember back in high school, Jess? And it was your birthday and you'd just got accepted into art school and we're gonna have a big party, but I punched that cop and you spent the whole night down at the station talking them into letting me go?! Well, I'm making it up to you, buddy! Cheers!

CHARLIE swigs straight from the bottle.

CHARLIE

(to LANA)

Go on, give him a kiss. He deserves it. He's worked extremely hard his whole life hoping for a moment like this.

LANA bounces up the stairs and plants a big kiss on Jesse's lips.

CHARLIE

You sly dog, Jesse! Watch him Lana, he's an animal!

LANA and CHARLIE laugh hysterically. CHARLIE climbs the stairs unsteadily and puts his arm around LANA.

CHARLIE

Jesse, meet my latest conquest, Lana. This is Jesse McLaughlin-- he's an artist, and this is his paramour, Tracy-- who just happens to be a high ranking executive for Vision Records.

(to TRACY)

Maybe the two of you can get together later and talk about a debut album for Lana, she's a wonderful singer-- I'm her manager of course, and--

INT. GRAND HALL - NIGHT

30

They enter and CHARLIE looks around.

CHARLIE

Man, this place is old. You know, when I heard you'd inherited this great party pad out here, I said to Lana, in hushed tones mind you, "Let us not delay a moment further, times of joy and debauchery beg us to indulge in a ribald celebration of life." I hope you're not mad.

INT. LIVING ROOM - NIGHT

31

CHARLIE leads them into the living room.

JESSE

No, no. It's great to have you here. We can really use the help fixing the place up.

CHARLIE and LANA exchange an unfavorable glance.

CHARLIE

Oh yeah? Hm. Looks pretty good to me. Oh, I nearly forgot. In honor of the celebration I bring you a gift. Lana?

LANA hands CHARLIE a paper bag. CHARLIE pulls out a framed picture and presents it to JESSE.

CHARLIE

Happy birthday, buddy.

JESSE takes the framed picture.

It is the cover of an art magazine called, "ART IN AMERICA."

JESSE is on the cover next to one of his paintings, a large oil abstract painting of a cowboy and his horse.

JESSE

You didn't have to do that.

CHARLIE

Sure I did. You're the only person I know who's ever been famous.

(CONTINUED)

CONTINUED:

31

JESSE

I'm hardly famous, Charlie.
Hardly anybody reads this
magazine.

CHARLIE

I have to admit, I never look at
the pictures, I only read the
interviews.

CHARLIE and LANA laugh.

JESSE

Hey, look at this couch. Nice
and comfortable I bet.

CHARLIE grabs LANA and they fall down on the couch together,
kissing and laughing like idiots.

CHARLIE

Ah, yeah! We're gonna party all
night long, ain't we, Jess?

TRACY

Excuse us for just a minute,
please.

TRACY pulls JESSE around the fireplace.

TRACY

They are not staying here. This
is suppose to be our weekend away
from the city, alone.

In the background, CHARLIE, dressed with a sheet around his head
like a turban, chases LANA into and out of view.

JESSE

What are we going to do, they're
drunk. He can't drive like that.

TRACY

Well, then take them to a hotel
or something. I am not staying
under the same roof with those
two... disgusting people.

CHARLIE chases LANA back the way they came, this time with a
lampshade over his head.

JESSE

Tracy, we grew up in the same
foster home.

(more)

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CONTINUED: (2)

31

JESSE (Cont'd)

He's almost like a brother to me.
I can't throw them out.

TRACY just glares at him.

JESSE

Okay, okay. I'll tell them to
go.

CHARLIE dives on LANA and the two fall over the couch, hidden from view.

TRACY

Good. I'll be in bed... waiting
for you...

She gives him a sexy smile. He kisses her on the forehead.

JESSE

I'll be up in a minute.

JESSE watches her climb the stairs and sighs.

INT. LIVING ROOM - NIGHT

32

JESSE enters.

JESSE

Charlie, I'm sorry, but this was
suppose to be a weekend just for
me and Tracy. I really appreciate
you coming out here, it was a
wonderful gesture and everything
but I don't think you can--

He stops.

JESSE'S POV

CHARLIE and LANA are out cold, both snoring.

INT. GRAND HALL - NIGHT

33

As JESSE passes the fireplace, he pauses. Something catches
his eye. He goes to the fireplace and looks at a small altar
built into the fireplace that is empty. As if something should
be there. He wipes the spot clean of dust and wonders to
himself.

INT. MASTER BEDROOM - NIGHT

34

JESSE enters and takes off his robe. He climbs into bed and kisses TRACY's arm gently. Then her neck. No response.

JESSE

Tracy?

He nudges her gently, she stirs and mumbles crossly. Then rolls over, fast asleep.

JESSE

Good night...

He turns away from her and tucks his pillow under his ear and stares into space.

INT. ARCHAEOLOGICAL MUSEUM - DAY

35

JESSE stands in the lobby of the museum, waiting.

A distinguished LATIN MAN, dressed in a nice suit, walks up to JESSE.

GISMONTI

Mr. McLaughlin? I'm Enrico Gismonti, the curator. It's a pleasure to meet you.

JESSE

Thanks for taking the time.

They start down the corridor.

GISMONTI

Oh, I wouldn't miss such an occasion. It's not every day that you meet the great-great grandson of the notorious Jesse McLaughlin. Your ancestor left quite a legacy behind him.

JESSE

I'm beginning to realize that. I've been doing a little research.

GISMONTI

Not much is known about him. He was a brave man, a courageous man...

(pausing for effect)

He was also a thief and murderer.

JESSE

Murderer?

(CONTINUED)

CONTINUED:

35

GISMONTI

He betrayed his partner, Slim Reeser. Their feud was the stuff of legends. Slim chased him for years until one day just south of the border in Mexico, Slim ended up on the wrong end of slug from Jesse's Colt .45. Your ancestor had an uncanny knack for surviving. They tried to hang him four different times, you know. Every time he survived... somehow...

(sighs)

Luck was on Jesse McLaughlin's side. That's for sure.

JESSE

And when he died, my parents donated the artifacts to the museum?

GISMONTI

"Donated" the most important pieces for a handsome price.

They arrive at a case filled with gorgeous AZTEC artifacts.

GISMONTI

Here is the complete collection.

JESSE looks at the three glass cases in the room, marveling at the magic and beauty of the ancient remnants of a brilliant civilization.

JESSE

Where's the crystal skull?

GISMONTI's eyes flare dramatically.

GISMONTI

What did you just say?

JESSE detects the sudden alarm in GISMONTI's voice.

JESSE

A crystal skull. Don't you have one in the collection?

GISMONTI

Perhaps... why do you ask?

(CONTINUED)

CONTINUED: (2)

35

JESSE

(covering up)

Um... I just saw one in a book once and it looked pretty neat. I just thought you might have one here.

GISMONTI

There is only one crystal skull in the world-- in the British Museum. It's origin is unknown, but it was most probably the product of the Mixtec or Aztec cultures in Mexico.

JESSE

What was it for?

GISMONTI

Legend has it that there was a second skull that possessed untold powers-- powers that could unlock the mysteries of the universe and bring eternal life. In order to protect the skull a duplicate was made-- a fake. Some say the fake, brilliant as it is, is the crystal skull you have seen in books.

JESSE

And the other has never been found.

(pause)

Do you believe it? The legend.

GISMONTI is clearly uneasy.

GISMONTI

It is not my job to believe in legend or magic. I am here to document and preserve the artifacts of a lost civilization.

JESSE tries to smile convincingly.

INT. HOUSE - GRAND HALL - DAY

36

JESSE enters, holding a large paper bag.

INT. MASTER BEDROOM - DAY

37

TRACY is on the phone, with a thick pile of paperwork in front of her.

TRACY

Well, don't worry, I'll get us out of the deal. I'll lie to them-- whatever it takes.

JESSE enters, very excited.

JESSE

You wouldn't believe some of the things I found out at the museum. I got this great book--

TRACY

Hold on--

(to JESSE)

Where?

JESSE

At the museum. They had a whole display case full of all the different things that my Great-great grandfather had--

He starts to pull a large book out of the bag.

TRACY

Uh-huh. Jesse, I'm sorry, but I'm on the phone to John--

JESSE

Oh. Well, I'm going to... check on the fuse box down in the cellar. See if I can't get some of the lights working.

JESSE exits.

TRACY

(calling to him)

Jesse, I just called the electrician.

INT. GRAND HALL - DAY

38

JESSE comes down the stairs and sees LANA and CHARLIE near the fireplace, setting up a ghetto blaster.

CHARLIE

Okay, why don't you move over there, yeah, perfect.

(CONTINUED)

CONTINUED:

38

JESSE tip-toes across the hall and ducks into the hallway, not wanting to be seen by them.

CHARLIE

What time is it, anyway? Where's Jesse?

INT. MASTER BEDROOM - DAY

39

TRACY puffs a cigarette madly. She rubs her eyes wearily.

TRACY

I don't know if I can take this much longer, John. My ulcer's bleeding again. What?... Go ahead and send me the tape. I'll listen to anything at this point.

Suddenly, from somewhere in the house, BLARING ROCK MUSIC starts up. Pounding drums, booming bass, and boogying synthesizers back a WOMAN'S VOICE, warbling and belching, which cuts through the air like a chainsaw.

TRACY stops talking and covers the receiver.

TRACY

What on earth is that?
(into the phone)
Hold on for a second.

She sets the phone on the desk and exits the room.

INT. GRAND HALL - DAY

40

CHARLIE looks to the balcony and sees TRACY approaching. He runs, leaps onto the couch and assumes a casual slouch.

LANA dances and sings, dressed only in her underwear.

TRACY

Hello? Excuse me.

CHARLIE suddenly acknowledges her and quickly turns down the volume.

CHARLIE

Was the music too loud? We didn't mean to bother you, honestly.

TRACY

What is that your playing?!!

(CONTINUED)

CONTINUED:

40

LANA
(defensive)
Puce Glitz and the Avoiders.

TRACY
Puce Glitz?

LANA
Yeah, it's my stage name.

TRACY
This is you?

CHARLIE
Yeah, and I'm her manager.

TRACY thinks for a moment.

TRACY
Don't go anywhere, I'll be right back.

TRACY turns away from the bannister and disappears.

As soon as she is gone, CHARLIE grabs her and kisses her.

CHARLIE
All right, you were great!

INT. PARLOR - DAY

41

TRACY runs to the phone and lifts the phone to her ear.

TRACY
John, I'm sorry but I have to call you back. I think I may have found what we're looking for.
(listening)
Who?... Puce Glitz and the Avoiders... You haven't heard of them? John, John, where've you been? You're getting old.

INT. BASEMENT - DAY

42

JESSE opens a THICK BOOK titled, "The History and Culture of Ancient Mexico."

He flips open the book and finds a picture of the crystal skull.

JESSE puts the photo of GRANDPA JESSE with the crystal skull next to the photo in the book.

(CONTINUED)

CONTINUED:

THE SKULLS ARE DIFFERENT.

In the ancient photograph, the SKULL definitely has JEWEL EYES that bulge from the sockets, a feature the skull in the book doesn't have.

JESSE

They're different... they're not the same skull...

Suddenly a hand grabs JESSE's shoulder.

CHARLIE

Caught ya!

JESSE turns preparing to scream.

CHARLIE

Hey-- whatcha doing? What is that?

He grabs the photo away from JESSE.

JESSE

Charlie, you jerk! Don't sneak up behind me like that.

CHARLIE

Then how am I gonna scare you?

JESSE

Give it back, Charlie. It's private.

Charlie dodges Jesse's swipes at the photo.

CHARLIE

Hey, this is cool. Looks like it's worth a lot. What is it?

JESSE

Charlie, c'mon. Give it.

CHARLIE

Not until you tell me what it is.

JESSE

It's not anything--

JESSE pauses. Takes a deep breath.

JESSE

You want to know what it is?

(CONTINUED)

CONTINUED: (2)

42

CHARLIE

Yeah.

JESSE

Okay, promise you won't laugh--
this is going to sound really,
really weird. Just listen and
don't interrupt me. You're not
going to believe this.

CHARLIE

(getting serious for
a moment)

Sure I will. I promise.

CHARLIE hands him back the photo.

JESSE

See this guy, he was my great,
great grandfather. He was an
outlaw in the old west.

CHARLIE

Aw, you're full of it. No way!

JESSE

Charlie--

CHARLIE

Sorry, go ahead.

JESSE

See the skull he's holding? It's
made from rock crystal and it's
different from the one here in
the book, right? Well, there is
only one known to man-- the one
in the book. The question is:
if this is a second skull, where
is it?

CHARLIE

Don't ask me. How should I know?
I didn't take it!

JESSE

I'm not asking you. It's a
rhetorical question.

CHARLIE

Oh. Rhetorical. Right.

(CONTINUED)

CONTINUED: (3)

42

JESSE

I just went to a museum where all the major artifacts he found are held. The skull isn't there. If he had it here, and they don't have it, it means either he lost it, or someone stole it, or...

CHARLIE

Or he hid it.

JESSE

Why would he hide it?

CHARLIE

Maybe it was so good, he thought it might get ripped off. And then he forgot or died or something before he could get it back again. Kind of like buried treasure.

JESSE thinks for a moment.

JESSE

Buried treasure...

JESSE's eyes light up.

JESSE

Buried treasure! Of course! Charlie, you're a genius... well, you're very bright.

CHARLIE

What?! Did I say something good?

JESSE throws open the book and searches for a passage. He finds it.

JESSE

Wait a minute... wait a minute... Here we go, Charlie, look at this. It says here that when the Aztecs buried their bodies, they wrapped them in several layers of cloth and surrounded them with their weapons and jewels.

(reading)

"The Aztecs believed some of the dead were chosen by the Gods for a life beyond death and that the objects contained in the casket would help protect and serve them in the afterlife."

(CONTINUED)

CONTINUED: (4)

42

CHARLIE

Man, they were bizarre.

JESSE

Don't you see the connection?

CHARLIE

Yeah, your uncle was really
bizarre and the Aztecs were really
bizarre.

JESSE

Charlie! There's an old cemetery
up on the hill! He was buried
there in 1916.

Pause. CHARLIE begins to grin.

CHARLIE

Up on the hill... And you think...
he put the... in the... and all
these years it been... and this
thing is priceless... worth
millions... yeah... uh-huh...
right...

(beat)

Let's go for it!

JESSE

(excited)

Yeah!!!

JESSE thinks a moment, then slowly shakes his head.

JESSE

No. No, I can't. I haven't
robbed a grave in years. It--
it just wouldn't be right.

EXT. GRAVEYARD - NIGHT

43

A FULL MOON. Fog creeps through shadowy trees as our two heroes
make their way up the hill, both carrying shovels. JESSE
carries a lantern and CHARLIE, a flashlight.

In the distance, a church bell begins to chime, announcing the
midnight hour.

JESSE

I'm gonna go to jail for this,
I know it.

(CONTINUED)

CONTINUED:

43

CHARLIE

It's not that bad, the food's great.

JESSE

Charlie, this is against the law.

CHARLIE

Never stopped me before. Hey, it's kind of scary up here. Neat, huh?

JESSE

Yeah, I'm overjoyed. Start looking for his name.

The two graverobbers begin to look over the different tombstones. We follow Jesse as he moves from grave to grave, examining the different names. Jesse turns around and Charlie is gone.

JESSE

Charlie?

Silence.

JESSE

(getting nervous)

CHARLIE!!!

He sets down the lantern and begins to run in the direction that he last saw CHARLIE.

Suddenly CHARLIE leaps out of nowhere, his flashlight under his chin, screaming like a banshee.

Out of reflex, JESSE swings and blasts him with the shovel. CHARLIE tumbles backward, momentarily unconscious.

JESSE

Oh god, Charlie. I'm sorry. Are you all right?

CHARLIE babbles incoherently. JESSE sits him up and shines the flashlight in his face. He grins like an idiot.

CHARLIE

(delirious)

Did me some good. Woke me up. It's midnight, a full moon, a spooky graveyard, a shovel in my face. What more could a guy ask for?

(CONTINUED)

CONTINUED: (2)

43

JESSE

Get up and move around.

JESSE helps CHARLIE to his feet. CHARLIE shakes his head, chasing the little birdies away.

CHARLIE

I'm okay. I'm okay. Let's find this stupid grave.

JESSE grabs his lantern and they start looking at tombstones again.

JESSE

Here we go. Bingo.

CHARLIE

You sure?

Charlie rushes over and shines his flashlight at the tombstone. Sure enough, it reads: JESSE McLAUGHLIN, July 21, 1810--January 24, 1916.

CHARLIE

You're right, this is it.

CHARLIE starts to dig.

JESSE

Stop. No. Go ahead. Wait. No, maybe--

CHARLIE

Jesse, relax. We're gonna be rich!

JESSE

We are going to be rich?

CHARLIE

Well, if you sell this thing for millions, could you lend me, maybe, fifty bucks?

JESSE

Let's get this over before I come to my senses.

JESSE joins him.

DISSOLVE TO:

(CONTINUED)

CONTINUED: (3)

43

THREE HOURS LATER

Now there's a big hole.

And down in the hole almost six feet deep are JESSE and CHARLIE, digging away.

JESSE jams the shovel down into the dirt and CLUNK!

Metal hits wood. Jesse tries again in a different spot. CLUNK.

JESSE

Charlie, we got it!

JESSE wipes the dirt off the casket, clearing the top off.

JESSE

This is it!

CUT TO:

THE CASKET

being hauled out of the hole.

They set the casket down and CHARLIE collapses, almost dead from exhaustion.

CHARLIE

(panting, sweating)

I give up... I can't lift another
finger... Please let me die,
please...

JESSE tries to pry off the lid, but can't. It's nailed shut.

JESSE grabs his shovel and catches the end of it under the edge of the casket.

We hear rusty nails twisting in the wood. The top begins to give way rather easily. JESSE leans down and gets his fingers under the edge and pulls hard. The lid comes loose.

JESSE looks nervously at CHARLIE who just wiggles his eyebrows.

CHARLIE

And behind door number one...

JESSE takes a deep breath and slowly moves the lid aside. As he uncovers the casket, a look of wonder and astonishment covers his face.

CHARLIE leans up onto his elbow, excited.

(CONTINUED)

CONTINUED: (4)

43

CHARLIE

Well... what do you see?!

JESSE'S POV

INSIDE THE CASKET is...

THE CRYSTAL SKULL. It is brilliant.

JESSE pulls the lid off farther and starts to reach into the grave when--

A GNARLY HAND SPRINGS OUT OF THE CASKET

and grabs JESSE by the throat. JESSE's eyes bulge and the air in his mouth exhales in a faint wheeze. The HAND is bandaged and rotting and horrible. JESSE grabs at the hand with his own hands, trying to free himself. He whispers a faint plea for help.

CHARLIE

(his view blocked)

What, Jess? What is it?

CHARLIE sits up and starts to crawl around to see when the MUMMY sits upright in the casket, revealing itself to CHARLIE, who stares, dumbfounded. CHARLIE freezes.

CHARLIE

(dazed)

Oh, a mummy. Is that all?

JESSE tries to scramble backward away from the monster.

The MUMMY is not like the mummies of old Saturday matinees. It's face is a horrible, terrifying mask, created in the Aztec tradition, detailed in jade and turquoise, primitive and evil looking.

CHARLIE

(still lost)

I knew something like this would happen. I knew it.

JESSE finally turns to CHARLIE with a desperate look in his eyes.

JESSE

(hoarse)

Help me, you idiot!

The MUMMY stands, still clutching JESSE's throat.

(CONTINUED)

CONTINUED: (5)

43

CHARLIE leaps onto the MUMMY's back, but the MUMMY ducks and flips him over his head into JESSE.

They collapse into a heap. JESSE looks up to see the MUMMY pulling a COLT .45 out of a holster around his waist. The COLT is followed by a BOWIE KNIFE. He points a weapon each at the two defeated graverobbers.

JESSE

(desperate)

Uh... uh... Jesse!...

The MUMMY pauses.

JESSE

It's me! Yeah, it's me, your great, great grandson. They named me after you! My name's Jesse, too!

CHARLIE

Look, I tried to talk him out of doing this but he wouldn't listen--

JESSE elbows him in the stomach.

JESSE

I-- I know we shouldn't have dug up your grave, we're sorry. We didn't mean to wake you up. Just climb back in and we'll cover you back up-- if you didn't see anything, we didn't see anything...

The MUMMY lowers the gun slowly. He SPINS it back in its holster, reaches up to his face and pulls it off!

But the face was only a mask. Under the horrible mask is another face. This one human. The face of an old, old man. White, wrinkled, dead-looking, yet somehow... ALIVE. The face speaks.

GRAMPS

My great, great grandson?!

JESSE nods quickly, too afraid to speak.

GRAMPS

What year is it?

(CONTINUED)

CONTINUED: (6)

43

JESSE

(dazed)

I don't know... I don't know
anything anymore.

GRAMPS

Don't mess with me, boy!

JESSE

(finally spitting it
out)

1986. October 30th, 1986.

GRAMPS

Well, goddamn! I've been waiting
over seventy years for some
jackass to git the sense to come
dig me up. Thank you, boy!

The MUMMY offers his hand. JESSE takes it tentatively and is
lifted to his feet. CHARLIE scrambles to his feet behind him.

GRAMPS

You fellas scared the shit outta
me, opening up the lid like that.
Sorry, I gotta little outta hand.

CHARLIE

(impressed)

That's okay, Gramps. You pack
a pretty mean punch for a guy your
age.

GRAMPS

And who the hell are you?

JESSE

Grandpa, meet my friend, Charlie.
Charlie, this is my great-great
grandpa, Jesse McLaughlin... I
guess...

GRAMPS

Pleased to meet you, son. Now
git me outta this goddamn
graveyard.

CHARLIE

What about this?

CHARLIE lifts the CRYSTAL SKULL out of the casket. It is
INCREDIBLE.

GRAMPS grabs the skull out of his hands.

(CONTINUED)

CONTINUED: (7)

43

GRAMPS

Don't you dare touch that skull again, boy. You hear? It's mine! This skull has given me life after death. It's made me whole again. Now I can live in peace without that sonovabitch Slim Reeser after my ass.

JESSE

Your partner? He's been dead for over a hundred years.

GRAMPS

(grinning)

And that's because I got the skull, boy! This old rock has got powers you wouldn't believe. It can make the dead alive. The old young. Look at me, I'm living proof! Now cover up that hole and let's get outta here.

(looking around)

Place gives me the creeps.

CHARLIE and JESSE quickly start filling in the hole.

JESSE

This is crazy. We can't take him back home with us.

CHARLIE

Why not? What are we gonna do, take him to the glue factory? He's your own flesh and blood, for chrissake.

JESSE

Tracy will have a heart attack. I brought her out here so we could have a quiet weekend together and

GRAMPS

I won't trouble you none. Although I could use a little whisky right about now. Need to wet the ol' whistle.

CHARLIE

Hey, I just happen to have a little Jack Daniels right here.

CHARLIE whips out a flask and tosses it to GRAMPS who quickly opens it and starts downing its contents.

(CONTINUED)

CONTINUED: (8)

43

JESSE runs over and grabs it from him.

JESSE

(to CHARLIE)

Are you nuts?! We've got a serious situation here! The last thing we need is to get him drunk.

GRAMPS

Come on, son. I can hold my liquor good as anybody.

CHARLIE

The least we can do is take him home and clean him up. He's been all couped up in that coffin for seventy years.

GRAMPS

I need to stretch the legs a little. Get the blood pumping again. Find me a fine woman.

EXT. HOUSE - DRIVEWAY - NIGHT

44

As they step toward the front yard of the house, GRAMPS stops.

GRAMPS

Ah, there she is. There's something special about this ol' house. Can't you feel it? I can feel it.

JESSE

Feel what, Gramps?

They start toward the home again. GRAMPS stops.

GRAMPS

(bragging)

The power. I built it with the guidance of the skull, you know.

JESSE

(questioning)

Uh-huh. Does this skull actually talk to you or what?

GRAMPS

It's something you feel, you greenhorn! Something spiritual. You let your feelings guide you.

(CONTINUED)

CONTINUED:

44

CHARLIE

And it told you to build a house?

GRAMPS

In a way, yes.

JESSE

Is there anything this skull can't do?

GRAMPS

It sure couldn't make you any smarter. Stop asking such dumb questions, boy.

They start up the front steps.

INT. HOUSE - GRAND HALL- NIGHT

45

The front door creaks open. JESSE peers in, checking to make sure the coast is clear.

JESSE

Okay, come on, follow me.

JESSE and CHARLIE start toward the stairs, but GRAMPS turns and heads toward the fireplace.

JESSE

Grampa, where you going?

GRAMPS crosses to the magnificent stone fireplace, lifts the skull up and places it on the SPECIAL ALTAR that is built into the stone.

The crystal skull glows magically.

GRAMPS

There. Remember son, this house is a temple-- as fantastic and magical as any goddamn pyramid or castle you'll ever see.

INT. BASEMENT - NIGHT

46

JESSE lights a kerosene lamp and drags an old mattress out of the corner.

(CONTINUED)

CONTINUED:

46

JESSE

Gramps, you can sleep on this.
Your gonna have to stay down here
until we figure out what to do.
Don't come upstairs, no matter
what happens. I don't know how
I'm going to tell Tracy about
this. It's not going to be easy.

GRAMPS

But I ain't tired. I don't need
no sleep. I feel like a teen-ager
again. Now lets get these wraps
off of me. I'd like to get into
some fresh clothes, and maybe go
out and do a little high-steppin'.

JESSE and CHARLIE exchange a glance.

JESSE

I don't think it's the best idea,
Gramps.

GRAMPS

Why not? There's nothing wrong
with me!

JESSE

(pause)

Gramps, I'm afraid that maybe you
don't realize what--

GRAMPS

What? Something's wrong?

JESSE looks down, not able to look into his eyes.

GRAMPS pauses, suddenly worried.

GRAMPS

What? There ain't nothin' wrong
with me. I'm perfectly--

He slowly lifts his hand in front of his face. It is a bony,
shriveled, rotting hand. Not the hand of a robust teen-ager.

GRAMPS

No... no... I'm suppose to be
alive. I'm suppose to young
again.

GRAMPS looks around desperately, searching for something in the
junk of the attic. He spots it. Runs over and grabs it.

(CONTINUED)

CONTINUED: (2)

46

A mirror.

JESSE

(realizing)

Gramps, maybe you shouldn't--

But it's too late. GRAMPS lifts the mirror to his face and stares at himself with horror. He touches his ancient, lifeless skin.

GRAMPS

The skull betrayed me! That baby was my ticket to the good life. I asked to be young again and it didn't keep its promise! Look at me. I'm a hundred and seventy year old fart! A goddamn zombie!

CHARLIE

But you look really great for a hundred and seventy year old zombie, Gramps! You really do!

GRAMPS

I don't get it! It ain't fair. I'm telling you boys, I ain't gonna die, if it's the last thing I do!

(desperate)

Maybe it works in different stages. Now that I'm out of that box, and the skull is back in the house-- maybe it'll start making me young again! That's gotta be it!

JESSE

Maybe so...

GRAMPS

Yeah, I can feel its power. I'll just stay here and recuperate, that's what I'll do. It's just a matter of time... It's just a matter of time...

JESSE and CHARLIE look at GRAMPS with concern and wonder.

INT. MASTER BEDROOM - NIGHT

47

Jesse sneaks back into the room and takes off his clothes down to boxer shorts.

EXT. HOUSE - FRONT PORCH - NIGHT

48

CHARLIE opens the front door and sneaks onto the porch with GRAMPS right behind him. CHARLIE puts his fingers to his lips, telling GRAMPS to be quiet.

EXT. DRIVEWAY - NIGHT

49

They run to the CORVETTE.

GRAMPS staggers around the car, looking at it carefully.

GRAMPS

What in God's name is it?

CHARLIE

(proudly)

Gramps, this is a 1986 Corvette.

CHARLIE holds up the keys to the car.

INT. MASTER BEDROOM - NIGHT

50

JESSE slides into the bed, careful not to disturb TRACY.

His head sinks into his pillow and he breathes a deep, relaxing breath.

Suddenly the sound of a car engine starting and revving can be heard.

JESSE's eyes open wide. Somehow he knows.

EXT. HOUSE - DRIVEWAY - NIGHT

51

JESSE bursts out of the side entrance and leaps down the steps, but is too late.

The CORVETTE, with GRAMPS at the wheel, and CHARLIE next to him, PEELS OUT down the driveway and burns rubber down the road.

GRAMPS

YEEEEEE--HAAAAA!!!

EXT. STREET - NIGHT

52

The Corvette squeals out of the driveway and burns rubber down the road.

JESSE runs after them, but comes to a stop in the middle of the road.

(CONTINUED)

CONTINUED:

52

GRAMPS weaves the car down the road, forcing honest, hardworking motorists to spin and skid toward the shoulders.

GRAMPS

What's this thing do? Thirty,
forty miles per?

CHARLIE grins, shoves GRAMPS knee downward and the CORVETTE blisters out of frame.

EXT. DITCH - NIGHT

53

GRAMPS and CHARLIE are lying in a ditch by the side of the road, armed with bottles of whisky, singing, "HOME, HOME ON THE RANGE."

CHARLIE

Everybody!

GRAMPS AND CHARLIE

Home, home on the range,
Where the deer and antelope play.
Where seldom is heard
A discouraging word
And the skies are not cloudy all day.

They collapse into uncontrollable giggles. GRAMPS staggers to his feet.

GRAMPS

You're drunk-- I better drive.

EXT. HOUSE - DRIVEWAY - NIGHT

54

The CORVETTE rumbles up the driveway, with GRAMPS behind the wheel, and knocks over the same AZTEC STATUE that CHARLIE knocked down before.

The two drunks spill out of the car onto the ground, laughing and slobbering.

INT. GRAND HALL - NIGHT

55

CHARLIE and GRAMPS stumble in the front door, but suddenly stop and sober up quickly.

JESSE is sitting in a chair, waiting for them.

A long pause. GRAMPS points at CHARLIE.

GRAMPS

He made me do it.

EXT. DRIVEWAY - DAY

JESSE comes down the front steps and crosses to where CHARLIE is fixing the STATUE that GRAMPS knocked down last night.

CHARLIE has a pained expression on his face. JESSE glares at him.

JESSE
How's your hangover?

CHARLIE
Don't ask.

JESSE pauses.

JESSE
Well, I think we should tell them.

CHARLIE
Who?

JESSE
Tracy. And Lana.

CHARLIE
What, tell them we've got a metaphysical cowboy mummy in the basement?

JESSE
Yeah. That doesn't sound so weird, does it?

CHARLIE
If you want to spend the rest of your life in a straight jacket doing your art with crayons between your toes, yeah, go ahead and tell them.

JESSE
You're in this mess as deep as I am, Charlie. We can't just leave him down there forever.

CHARLIE
Why not, he's immortal isn't he?

JESSE
I don't know what he is.

CHARLIE goes to JESSE and puts his arm around his shoulder.

CHARLIE
What's wrong, pal?

(CONTINUED)

CONTINUED:

56

JESSE

Nothing's wrong.

CHARLIE

Sure there is. I'm your best buddy, talk to me. It's Tracy, isn't it?

JESSE

What? Tracy's fine.

CHARLIE

No she's not. She's neurotic.

A pause.

JESSE

She's changed, Charlie. She wasn't like this when I first met her.

CHARLIE

People change, Jesse. You gotta realize that not everybody's dull and old-fashioned like yourself. Some people want other things besides a family, and a house and a peaceful, happy life. Some people want to live in the fast lane, you know?

Suddenly a CONVERTIBLE ROLLS ROYCE pulls into the driveway and pulls up behind the Corvette.

Driving the car is a man who is the personification of Gentlemen's Quarterly.

CHARLIE

Hey, look. A fag.

JESSE

Charlie, shut up.

JOHN

Hey, Jesse, baby. How's it going?

JESSE steps up to the car.

JESSE

John? What are you doing here?

(CONTINUED)

CONTINUED: (2)

56

JOHN

Your lovely girlfriend informs me she's discovered the Madonna of the eighties and I'm here to check it out.

CHARLIE

I thought Madonna was the Madonna of the eighties.

JOHN

(laughs)

Who is this guy, Bozo the clown?

CHARLIE

No, Bozo the fag assassin.

CHARLIE throws down his hammer and starts toward the vehicle. JESSE grabs him.

JESSE

Charlie, Charlie. This is John Statman, Tracy's boss. The president of Vision Records.

Suddenly CHARLIE does his best impression of Eric Roberts in STAR 80.

CHARLIE

Oh, really. I've heard so much about you. Charlie Coryell. I'm the manager of Puce Glitz and the Avoiders and--

But JOHN is not looking at CHARLIE any more. His attention has been diverted toward the front steps.

EXT. HOUSE - FRONT STEPS - DAY

57

TRACY and LANA are coming down the stairs, dressed in high fashion.

JOHN

Tracy!

TRACY

Ta-da! Here she is.

JOHN

Have you got her tape?

JESSE

Where are you going?

(CONTINUED)

CONTINUED:

57

TRACY

We're having lunch. John made
a special trip out here to meet
Lana and hear her demo tape.

They climb into the ROLLS and JOHN starts the engine.

CHARLIE

You mean Lana is the Madonna?
Hey, what about me? I'm her
manager. I better be present to
negotiate the deal--

LANA

It's not going to be a deal,
Charlie, we're just going to
talk--

JESSE interrupts her.

JESSE

Tracy, we've got something
important to tell you-- about last
night. Can I see you alone for
a minute?

TRACY

Last night? What do you mean?

JOHN

What's that? I can't hear.

JESSE looks over his shoulder, agitated. JESSE takes her arm
and leads her away from the others.

JESSE

Last night soemthing really
strange happened.

TRACY

What are yous aying?

JESSE

Last night Charlie and I snuck
otu and ran into somebody.

TRACY

Not your old girlfriend, Roxanne?

JESSE

No, no, nothing like that.

(CONTINUED)

CONTINUED: (2)

57

TRACY

You still have something for her
don't you?

TRACY gets into the Rolls next to John.

JESSE

No, Tracy, it's not what you
think. It's something...
completely different than what
you think.

TRACY

(laughing)

I hope not! I'm giving you the
benefit of the doubt. I wouldn't
push your luck, if I were you.

LANA climbs into the back seat.

LANA

I just want you to know Mr.
Statman, that I don't believe in
success.

JOHN

Hey, it's possible to be rich and
famous without being successful.

(turning to JESSE)

So long, boys!

The ROLLS pulls away.

Both CHARLIE and JESSE run after the car.

JESSE

No, Tracy! Wait!

CHARLIE

And remember you get one free
phone call-- I don't like that
guy. Never trust anybody who
wears a pink tie. Momma used to
always tell me that.

But the Rolls turns the corner and is gone.

INT. BUTLER'S PANTRY - DAY

58

JESSE stops at the basement door. An extension cord is plugged
into a nearby socket and runs under the door.

JESSE grabs the cord, examining it.

(CONTINUED)

CONTINUED:

58

JESSE

What's this?

CHARLIE .

I hooked up a T.V. The poor guy
was bored to death.

JESSE

What do you want to do, rot what's
left of his already rotting brain?

JESSE opens the door and can hear the sounds of an old WESTERN
MOVIE, guns firing, indians whooping, horses stampeding, coming
from down in the cellar.

INT. BASEMENT - DAY

59

JESSE and CHARLIE step into the cellar. CHARLIE has a six pack
in his hands.

And there, sitting in front of a T.V. is GRAMPS, a kleenex box
in his hands, watching an OLD WESTERN.

GRAMPS is busy pulling the kleenex tissues out of the box, one
after another. He laughs hysterically at the modern wonder.

GRAMPS

These are great! They just keep
coming and coming!

He turns the box and peers under it.

GRAMPS

Where the hell are they coming
from, anyhow?

GRAMPS pulls out the last one and freezes abruptly. He looks up
concerned.

GRAMPS

Oops, I broke it.

CHARLIE laughs.

CHARLIE

(to JESSE)

Isn't he great? Have a brewskie,
Gramps.

CHARLIE tosses GRAMPS a beer. GRAMPS catches the beer and opens
it slowly, his attention fixed on the T.V.

He raises the remote and flicks the channel.

(CONTINUED)

CONTINUED:

59

GRAMPS

I hate this goddamn box. All these channels and there ain't nothing interesting to watch.

He stops on a John Wayne movie.

GRAMPS

This John Wayne fella sure was a pansy. He wouldn't have lasted ten minutes back in the old days.

GRAMPS turns off the T.V.

JESSE

(humoring him)

No, huh? Why don't you tell us about it? Tell us how it really was.

GRAMPS

Hell, it weren't do no good. You had to be there. All your movies and books and crap don't show you what it was really like. It was rough. For example I remember one time down in ol' Mexico, I'd just robbed this ol' injun chief outta a mess of gold. So he gets his whole goddamn tribe, about fifty young warriors, and they chase me right over the border into Arizona-- I was riding for two weeks trying to lose 'em. Finally they corner me up a little creek just east of Albuquerque. I'm holding 'em off with just two Colts and a Winchester. Then I take an arrow right through the leg right here.

CHARLIE

(astonished)

YEOW!

GRAMPS

And another one right here, just below the shoulder.

CHARLIE

No!

(CONTINUED)

CONTINUED: (2)

59

GRAMPS

And another straight through my neck.

This is too much.

JESSE

Bullshit!

GRAMPS

Just missed them major arteries and stuff. So there I am, buncha arrows sticking out of me, surrounded by fifty of the meanest injun warriors in the southwest, nowhere to go.

CHARLIE

How'd you get out of it?

GRAMPS

Easy. I showed 'em the skull.

Pause.

JESSE

(demanding more)

Yeah...

GRAMPS

Well, you never seen a pack of ornery indians turn around and high tail it for the border so fast in your life.

GRAMPS cackles and downs the rest of his beer.

CHARLIE

They knew, huh? Wow. This skull sure must've been a lot of places.

JESSE

Don't you ever feel guilty about stealing it from the Aztecs?

GRAMPS

(defensive)

It didn't belong to them! They stole it from somebody who stole it from somebody who stole for a million years I bet. This thing been around, seen civilizations come and go.

(more)

(CONTINUED)

CONTINUED: (3)

59

GRAMPS (Cont'd)

It's got answers to questions you
couldn't even think of.

JESSE

Well, I've got a question for you.
What ever happened to Slim Reeser?

GRAMPS sobers up real quick.

GRAMPS

Slim Reeser ain't a part of my
vocabulary no more, son. We had
a parting of ways and that was
the end of it.

JESSE

Last night you said you were glad
he wasn't after your ass anymore.
It was one of the first things
you said.

GRAMPS is caught.

GRAMPS

Well... we had a little
disagreement over who the skull
belonged to. I found it! I saw
it first. It belonged to me and
he knew it.

CHARLIE

What'd you do?

GRAMPS

I killed the sonavabitch is what
I did. He took a shot at me
first, and so I taught 'em a
lesson.

JESSE

And that was it?

GRAMPS

(hiding something)
Yeah, that was it.

CHARLIE and JESSE detect GRAMPS' moodiness. They exchange a
glance as GRAMPS stares forward, brooding.

CHARLIE

Well, tell us another story. Did
you ever rob a stagecoach?

(CONTINUED)

CONTINUED: (4)

59

GRAMPS

Aw, sure, all the time. Once I robbed a stagecoach just outside of Dodge City. Every day at about 5:30, it used to come in to the bank and deliver a bag of money that'd give an elephant a hernia...

GRAMPS voice fades as we:

DISSOLVE TO:

INT. BASEMENT - DAY

60

JESSE and CHARLIE are still crowded around GRAMPS, mesmerized by his amazing stories.

GRAMPS

(continuing)

...and so after the volcano erupted, the caves were never uncovered again. Must've been a billion dollars worth of diamonds and jewels down there. Something I plan to search for soon as I'm rejuvenated.

CHARLIE

Well, if you ever need a partner, you can count on me.

GRAMPS

You?! My partner?! Ha! I don't work with partners no more now that I got the skull. It's all the partner I'm ever gonna need.

Suddenly JESSE freezes.

JESSE

Shhhh.

CHARLIE

What?

JESSE

I hear something.

Again the sound. A faint chime.

CHARLIE

Sounds like music.

INT. BUTLER'S PANTRY - NIGHT

61

JESSE and CHARLIE step out of the cellar into the kitchen.

JESSE

(reacting to the dark)

Jeez! What time is it?

He looks at the clock in the kitchen. It is 8:30.

JESSE

Eight thirty? We've been down there for over six hours listening to that old man's crazy stories!

INT. DOWNSTAIRS HALLWAY - NIGHT

62

JESSE and CHARLIE open the double doors into the grand hall.

INT. GRAND HALL - NIGHT

63

A HUGE COSTUME PARTY is in full swing.

A COMMANDO turns to CHARLIE with a marguerita in his hand.

COMMANDO

Hey, Charlie, how's it going?

CHARLIE

Skip! All right, man.

The COMMANDO gives CHARLIE a high-five and disappears into the throng of people.

CHARLIE turns, embarrassed, and looks at JESSE, who is genuinely flabbergasted.

CHARLIE

I invited some people over for Halloween. I forgot.

JESSE turns and sees TRACY, LANA and JOHN in the corner doing several lines of coke.

INT. LIVING ROOM - NIGHT

64

JESSE is picking up bottles, garbage, candy wrappers, etc., amidst a huge crowd of partygoers all costumed and dancing like crazy to some boogying rock music.

The place is an incredible mess. Silly string, crepe paper, and goofy decorations litter the area. JESSE struggles to get through the crowd of people.

(CONTINUED)

CONTINUED:

64

CHARLIE is dancing seductively with SNOW WHITE.

JESSE turns and starts through the party toward the kitchen.

As JESSE is about to enter the kitchen, something catches his eye. In the corner of the room, with his hand confidently placed on the ass of the COWGIRL, is GRAMPS!!!

JESSE runs to CHARLIE.

JESSE

Charlie! What in the hell is
Gramps doing?!

CHARLIE

Looks like he's about to score.

JESSE

Get him back down in the basement!

JESSE disappears into the kitchen.

SNOW WHITE has her arms around CHARLIE and is kissing his neck. He turns around and spots LANA. He smiles, waves to her, trying to pry SNOW WHITE loose at the same time.

LANA isn't amused.

INT. DOWNSTAIRS HALLWAY - NIGHT

65

The GRANDFATHER CLOCK in the hall strikes TWELVE.

INT. UPSTAIRS HALLWAY - NIGHT

66

GUMBY and a PLAYBOY BUNNY run down the hallway, searching for a room to sneak into. They find one and duck into it, closing the door behind them.

A little farther down the hall, a door opens.

A HUGE FIGURE, with a long mane of black hair, dressed only in a loincloth and wielding a huge broadsword steps into the hall. He makes Arnold Schwarzenegger look like Don Knotts.

As he steps down the hallway, each footstep makes a powerful, thudding, crunching noise.

INT. BALCONY - NIGHT

67

ARNOLD THE BARBARIAN moves toward the stairs.

(CONTINUED)

CONTINUED:

67

A CAVEMAN and CAVEGIRL are kissing on the balcony. ARNOLD brushes against the CAVEMAN's back almost knocking him off balance.

The CAVEMAN gives the menacing hulk a shove.

ARNOLD turns around slowly, sizes up his musclebound opponent, then punches him viciously.

The CAVEMAN does a spectacular flip over the bannister and plummets to the grand hall floor.

INT. GRAND HALL - NIGHT

68

WESTERN SWING music blasts from the stereo, and GRAMPS is now the life of the party, square dancing the COWGIRL into ecstasy.

The crowd has gathered around GRAMPS and his partner, clapping their hands rhythmically to the music.

A TAMPON leans over to a GORILLA.

TAMPON

I hear square dancing is back in.

The GORILLA nods approvingly.

Suddenly ARNOLD appears behind the TAMPON and the GORILLA. He scans the grand hall, searching for something.

Finally he spots the object of his desire.

TAMPON

Hey dude, beers are in the fridge.

He rudely pushes the TAMPON and GORILLA aside and starts toward the opposite end of the room.

GRAMPS and the COWGIRL now have a good portion of the crowd square dancing like crazy.

JESSE enters from the downstairs hallway and goes to TRACY, who grabs her drink. JESSE sees GRAMPS is still boogying away.

TRACY

Isn't he great?!

JESSE

Yeah, he's a card, all right.

TRACY

And what a great costume. Who is he? Do you know him?

(CONTINUED)

CONTINUED:

68

JESSE

He's an old friend. From way
back.

Across the room, ARNOLD is making his way toward the fireplace.

Suddenly GRAMPS spots him and his attention drifts away from the COWGIRL.

GRAMPS turns and examines him carefully, trying to determine exactly who the strange intruder might be.

ARNOLD continues pushing and throwing people out of the way.

He moves in a direct line toward the skull.

GRAMPS excuses himself from the girl and begins to move toward the skull, planning to intercept the ILLITERATE GOLIATH.

He fingers his COLT .45 as he moves closer to the fireplace.

JESSE notices GRAMPS behavior-- it seems peculiar. He then sees ARNOLD-- something is going on here.

ARNOLD THE BARBARIAN steps in front of the fireplace, staring at the skull. But GRAMPS steps in front of him defiantly, chest to stomach.

ARNOLD looks down at the mummy, unafraid.

GRAMPS

You better turn around and go back
the way you came, you big monkey.

ARNOLD pulls back his fist, preparing to punch.

GRAMPS grabs for his gun.

But is too late. ARNOLD pounds him with a right cross, sending him sprawling into a bunch of dancing partygoers who fall about and scream.

JESSE

Hey!!!

JESSE runs toward ARNOLD. CHARLIE finally catches on as well, and runs toward the commotion.

ARNOLD reaches for the skull.

GRAMPS

(on the ground,
recovering)

NO!!!

(CONTINUED)

CONTINUED: (2)

68

As ARNOLD touches it, GREAT LIGHTNING BOLTS burst from the skull and blast through the room.

The electricity wavers and then goes out as light bulbs shatter and spark.

TRACY screams and faints, collapsing into JOHN's arms.

As JESSE reaches him, the GIANT THUG turns and sprints for the stairs.

CHARLIE bravely stands between ARNOLD and his freedom, but ARNOLD strikes him on the chin, knocking him out of the way.

GRAMPS

Get it son, quick! Before it's too late!!!

CHARLIE scrambles to his feet and follows JESSE after him.

INT. UPSTAIRS HALLWAY - NIGHT

69

ARNOLD races down the hall, with CHARLIE and JESSE close behind. He turns and runs into a room, closing the door behind him.

JESSE and CHARLIE arrive at the door and fling it open.

INT. JUNGLE ROOM - NIGHT

70

Instead of being filled with furniture and rugs and stuff, they are met by vines and banana leaves and ferns.

JESSE and CHARLIE stare at the weird sight, but turn and see a CROWD OF PEOPLE, led by JOHN, running toward them down the hall.

JESSE quickly slams the door shut.

JOHN

You fellas okay?

CHARLIE

Yeah, I'm fine. But I think he may have hurt his hand on my chin.

JOHN

Where'd he go?

JESSE and CHARLIE exchange a glance. How are they going to explain this one?

(CONTINUED)

CONTINUED:

70

JESSE

He locked himself in the room,
we can't get in there.

JOHN

Somebody call the police!

CHARLIE

No!

(pause)

He's a friend of mine. He just
had a little bit too much to
drink. He's been having problems
with his girlfriend and he's been
kind of depressed lately. It's
okay.

JOHN

You sure?

CHARLIE

Yeah, I just need to talk to him.
Alone.

JESSE

Let's get everybody out of here.

CHARLIE

Okay, everybody, party's over!
Everybody out, c'mon, let's go!

INT. GRAND HALL - NIGHT

71

JESSE and CHARLIE enter the grand hall and see GRAMPS in the
arms of the COWGIRL and surrounded by several other women.
JESSE and CHARLIE run to GRAMPS.

COWGIRL

Take his costume off so he can
breathe easier.

The COWGIRL starts to pull at the wraps around GRAMPS head.

JESSE

NO!!!

They look up, startled. GRAMPS opens one eye weakly.

JESSE

I'll take care of him. Everybody
out!

CHARLIE pushes everybody out the front door.

(CONTINUED)

CONTINUED:

71

CHARLIE
Everybody outside! Give him some
room to breathe.

CHARLIE pushes LANA and the last of the guests outside.

As soon as they're out the door, CHARLIE locks it.

EXT. HOUSE - FRONT PORCH - NIGHT

72

LANA and a few of the party animals stand on the porch.

LANA
Charlie! What are you doing?

She tries the doorknob.

LANA
Hey, open the door!

INT. GRAND HALL - NIGHT

73

JESSE runs to GRAMPS and tries pulling him to his feet.

JESSE
Come on, Gramps. Wake up.

GRAMPS is totally limp, unconscious.

JESSE
Charlie, help.

JESSE and CHARLIE lift GRAMPS to his feet.

INT. MASTER BEDROOM - NIGHT

74

JOHN puts a pillow behind TRACY's head as she lays limp on the bed.

JOHN
You're going to be all right,
Tracy, don't worry. Let me get
you a wash cloth.

TRACY
Scofield... get me Scofield...

JOHN
Scofield. Right.

JOHN runs to the desk and dials the phone.

INT. BASEMENT - NIGHT

75

JESSE and CHARLIE flop GRAMPS down onto the mattress, then cover him with the blanket.

JESSE leans over him.

JESSE

Gramps, what's going on?

GRAMPS

I'm dying boys. I need the skull.
He's got it... don't let him--

JESSE

There's a jungle upstairs.

GRAMPS

He took the skull in there. I
had a run-in with that fella back
in '97. He's a pushover. You
kids won't have any problem.

CHARLIE

We'll get it back for you Gramps,
don't worry.

CHARLIE turns and runs up the stairs.

JESSE

Charlie, wait--

GRAMPS grabs JESSE's arm.

GRAMPS

Remember-- this house was built
for the skull, and the house
follows its laws, not the other
way around. It's got laws of its
own.

JESSE

(exasperated)

Gramps, what do you expect us to
do? We can't just go in there
and--

GRAMPS

Go, son, go, before it's too late.
If you don't get that skull back,
I'm gonna be visiting them pearly
gates. I ain't gonna last much
longer... hurry...

He passes out. And starts to snore.

(CONTINUED)

CONTINUED:

75

JESSE

Gramps--

JESSE looks at GRAMPS, breathing asthmatically in his sleep, then tucks the blanket under his chin.

INT. UPSTAIRS HALLWAY - NIGHT

76

JESSE looks around. The upstairs area is seemingly deserted.

JESSE

Hello? Charlie?

Suddenly CHARLIE enters the hall from the guest bedroom, holding a long bundle wrapped in a blanket.

CHARLIE

Jesse, I just happened to have this with me. You never know when you're gonna need it in a pinch.

JESSE

What is it?

CHARLIE

This is a machine that has defended American soil and protected democracy abroad.

JESSE

Let me guess-- it isn't a horse drawn plow.

CHARLIE unveils an UZI machine gun dramatically.

CHARLIE

No, it's a good ol' Uzi automatic firing weapon.

JESSE instinctively covers it back up.

JESSE

That's a machine gun.

CHARLIE

So?

JESSE

So, it's illegal-- I know, I know, it never stopped you before. Well, what about me? What do I get?

(CONTINUED)

CONTINUED:

76

CHARLIE

Um, well, I only had one Uzi, but
I got one of these!

CHARLIE hands him a wimpy, little GUN.

JESSE

And what do I do with this, light
cigars?

CHARLIE

No, you shoot people with it.
Especially if they're assholes.

EXT. HOUSE - FRONT PORCH - NIGHT

77

LANA is still there, pounding on the front door.

LANA

Hey! Open up! Jesse!

LANA gives up.

LANA

Charlie, you're fired! You're
not my manager any more. See you
later!

She turns and sees the last of the party cars pulling out of
the driveway.

LANA

Hey, wait for me!

She chases after the car in her awkward high heels, but it turns
and zooms away down the street.

INT. UPSTAIRS HALLWAY - NIGHT

78

The two goofballs look down the corridor at the different doors.

CHARLIE

Which room did he go into?

JESSE

Second on the right... I think...

The approach the door and pause.

CHARLIE

Okay, here we are.

(CONTINUED)

CONTINUED:

78

JESSE

Yep.

CHARLIE

Okay, on the count of three, you kick open the door and I'll cover you.

JESSE

You've got the big gun. Whoever's got the big gun has to go first.

CHARLIE

(grimacing)

Okay...

CHARLIE prepares himself.

JESSE

One... two... three!!!

INT. JUNGLE ROOM - NIGHT

79

CHARLIE kicks in the door and sprays the room with gunfire. Foliage and banana leaves are pulverized.

CHARLIE

Boy, if he'd been there, he'd be dead.

EXT. THICK JUNGLE FOREST - DUSK

80

JESSE steps into the jungle and looks around. The walls of the room extend several feet, but quickly the wallpaper is consumed and destroyed by mold and vines. As they step farther into the jungle and the structure of the house disappears, they see that there is something fantastical and surrealistic about this jungle.

Giant toadstools, with TINY BIZARRE CREATURES huddling beneath them, stand in the shadows of the giant trees. Nearby, half hidden in the moss, is the DECAYING SKELETON OF A DINOSAUR.

In the distance a BRONTOSAURUS grazes in a marsh.

The sounds of creatures, great and small, begin to grow as night falls on the damp, prehistoric landscape.

Slowly they look around at this strange world. Suddenly CHARLIE sneaks up and pinches JESSE on the arm.

(CONTINUED)

CONTINUED:

80

JESSE

OWWW! What are you doing?!

CHARLIE

Making sure you're not dreaming.

CHARLIE points to the dinosaur skeleton.

JESSE

I don't know about this, Charlie.
Maybe we should--JESSE turns and looks back in the direction they came. No room.
No door. Only trees and plants.

JESSE

Where'd the door go? This isn't
fair--

Suddenly a RUSTLING in the bushes.

CHARLIE turns and sees a HIDEOUS MONSTER lurking in the bushes.
GUNFIRE fills the air and the MONSTER falls backward into the
bushes.

JESSE

What was that?

CHARLIE

It was big, whatever it was.

JESSE points in the opposite direction.

JESSE

Let's go this way.

They move slowly and carefully, and push their way through the
thick bushes. JESSE pulls away some leaves and discovers--

A CAMPFIRE... DESERTED.

JESSE

There it is! On the rock.

And sure enough, placed on top of a rock, the CRYSTAL SKULL is
clearly visible, with the campfire's flames reflecting off the
crystal.

CHARLIE

What are we waiting for? Let's
go.

JESSE grabs him.

(CONTINUED)

CONTINUED: (2)

80

JESSE

Slow down, boy wonder. Shouldn't we have a plan?

CHARLIE

Yeah, get the skull and get the hell out of here.

JESSE can't argue.

JESSE and CHARLIE sneak toward the campfire seemingly undetected. They move closer and closer to the fire, constantly looking over their shoulders.

Jesse grabs the skull, they turn to run back up the hill and run smack into the chest of--

ARNOLD THE BARBARIAN

who stands in front of them, looking even bigger than he did before.

ARNOLD grabs CHARLIE's UZI, bends it into a knot, then lands a blow to CHARLIE's stomach that is heard across the valley.

As CHARLIE doubles over in pain, ARNOLD connects his knee with CHARLIE's chin and then grabs him by the collar and delivers a picture-perfect HEADBUTT, sending him flailing backward near the raging campfire.

JESSE, frozen with terror, finally manages to pull his LITTLE GUN out and fire a shot at ARNOLD, who miraculously deflects the bullet with a brass bracelet around his wrist.

Before JESSE can get off another shot, ARNOLD whips out his GIANT BROADSWORD and almost hacks off JESSE's hand. Instead he hits the gun which shatters to pieces.

ARNOLD brings the broadsword directly overhead, planning to slice JESSE in two, but JESSE dives out of the way, and is missed by inches. The sword becomes stuck in the dirt and as ARNOLD tries to pull the sword out of the earth, JESSE grabs a burning log from the fire and crowns ARNOLD over the head with it.

It has little effect. ARNOLD just grabs him, and lifts him overhead like a BIG-TIME WRESTLER.

JESSE

Gently, please.

ARNOLD sends him violently head over heels into the bushes.

ARNOLD turns and sees CHARLIE moving toward him menacingly.

(CONTINUED)

CONTINUED: (3)

80

CHARLIE pulls out a switchblade and dances back and forth like an idiot.

CHARLIE
Come on, you time-warp Charles
Atlas. Take your best shot.

ARNOLD grunts and pulls out a GIANT KNIFE from behind. One swing of the giant knife chops CHARLIE's switchblade in two.

A beat, then CHARLIE turns and runs away as fast as he can.

As ARNOLD's powerful thighs gain on him quickly, CHARLIE's foot catches on a root and CHARLIE slams face first into the dirt.

His head bounces on the ground, and he lays there, stunned.

ARNOLD step up behind him and prepares to stab him in the back.

Suddenly A GIANT SILHOUETTE COVERS ARNOLD and the surrounding area.

ARNOLD pauses and turns slowly. He looks up at something much large than himself.

OVER THE SHOULDER

OF THE MONSTER, as it looms over the pidly muscleman.

CLOSE-UP

OF ARNOLD's terrified face.

ARNOLD
Uh-oh...

HORRIBLE GIANT JAWS BLUR and CRUNCH onto the barbarian.

ARNOLD is yanked from his feet and into oblivion.

ARNOLD's screams fade into the distance, accompanied by the thundering footsteps of the mysterious creature.

CHARLIE recovers and looks around for the barbarian.

He only sees the rustling of bushes and trees in the distance.

CHARLIE
Coward! Come back and fight like
a man!

JESSE climbs out from behind the log, dizzy and bruised.

(CONTINUED)

CONTINUED: (4)

80

CHARLIE

A reign of terror has ended tonight, thanks to the courage of Charlie Coryell and his faithful sidekick, Jesse McLaughlin.

JESSE

Where'd he go?

CHARLIE

Ran away with his tail between his legs. Chicken-shit barbarian.

JESSE turns and focuses on the skull. It looks brilliant.

JESSE

We did it! The skull is ours!

JESSE picks up the skull, then raises it over his head triumphantly. It twinkles and glows magically in the night air.

Suddenly the feet of a CREATURE swoop into frame and pluck the skull right out of JESSE's hands.

JESSE and CHARLIE look up and see a PTERODACTYL soar away from them, climbing high into the sky, the CRYSTAL SKULL clutched tightly in its talons.

CHARLIE picks up a rock and tosses it after the bird, but to no effect.

They watch dumbfounded, as the PTERODACTYL finally lands in the top of a very high tree.

CUT TO:

A CLOSE-UP

of JESSE'S ARM

CHARLIE

Heads.

JESSE catches a quarter and flips it over onto his arm.

JESSE

(examining the coin)

Heads it is.

CHARLIE

raises his fists, victorious.

(CONTINUED)

CONTINUED: (5)

80

CHARLIE
All right!!!

EXT. TREE - NIGHT

81

JESSE crosses to the mammoth tree and starts to climb.

CHARLIE
Don't worry. If you fall, I'll
catch you.

JESSE
You've put my mind at ease,
believe me.

DISSOLVE TO:

EXT. TREE - HIGHER - NIGHT

82

JESSE still climbs the tree, struggling to find a safe grip.

JESSE pauses and looks back down.

He waves to CHARLIE.

EXT. BOTTOM OF THE TREE - NIGHT

83

CHARLIE, standing knee deep in the thick moss, smiles and waves back to JESSE.

CHARLIE
(shouting)
You're doing okay, Jess! Keep
going!!!
(under his breath)
What an idiot...

Suddenly near CHARLIE's feet, SOMETHING UNSEEN inches toward him, hidden just beneath the surface of the moss.

CHARLIE pauses, sensing something is near him. He spins around, looks into the forest carefully, but doesn't see anything.

EXT. HIGH IN THE TREE - NIGHT

84

JESSE looks above him and sees a HUGE NEST. He climbs higher and finally reaches the bundle of sticks. He slowly peers over and looks over the lip of the reptile's lair.

(CONTINUED)

CONTINUED:

84

SCREEEEEEEECH!!!

A BABY PTERODACTYL lunges at him and almost bites his nose off.

JESSE falls backward and nearly plunges to his death. He grabs some twigs and dangles in mid-air momentarily until he can scramble back onto the tree.

He looks back over into the nest again. The BABY BIRD is alone in the nest with several large eggs. Laying in the nest is the CRYSTAL SKULL. JESSE climbs over the edge of the nest, keeping his distance from the BABY BIRD, which seemingly ignores him.

He edges toward the SKULL.

JESSE

There's a good baby. Nice baby.

JESSE reaches for the skull, but just before he grabs it, the BABY BIRD turns, and grabs the skull between its jaws.

JESSE

NO BABY, NO!

JESSE grabs the skull, still stuck in the BABY's jaws and tries to pry it loose.

Suddenly the moonlight is blocked by the shadow of the MAMA PTERODACTYL as it flies overhead. It screeches angrily.

JESSE

Oh shit...

JESSE is engaged in a tug-of-war with the BABY BIRD, but it won't let go.

JESSE

Come on, let go!

The shadow covers him again, this time it's bigger.

Finally, confused, desperate, he grabs the kicking BABY BIRD into his arms and climbs out of the nest with it.

The MOTHER PTERODACTYL swoops down and strikes the back of JESSE's head with its powerful talons and knock both him and the baby dinosaur in his arms out of the nest.

EXT. BOTTOM OF THE TREE - NIGHT

85

CHARLIE peers upward, looking at the strange creature, all flailing arms, legs and wings, as it plummets toward him.

CHARLIE

I got it... I got it... I'll
catch you, Jess.

CHARLIE moves back and forth, holding his arms out, like an outfielder preparing for a high flyball.

JESSE and the BABY hit the thick moss, six feet from CHARLIE and keep going. The ground beneath CHARLIE collapses and all three disappear from sight.

INT. BASEMENT - NIGHT

86

The THREESOME come crashing through the ceiling of the BASEMENT and slam to the floor, covered with moss and plaster.

The BABY PTERODACTYL hops away from the group. JESSE lifts his head up and sees GRAMPS dozing in the easy chair with the blanket tucked around his legs. GRAMPS stirs and lifts his head.

GRAMPS

What took you boys so long? I
was starting to worry about you.

JESSE

(to CHARLIE)

Charlie, you all right?

CHARLIE

Yeah, I guess...

CHARLIE looks down at his leg and sees a GIANT CATERPILLAR wrapped around his leg from the knee to the ankle. It attacks his leg viciously.

CHARLIE goes bananas.

CHARLIE

OH JESUS-- GET IT OFF ME!!! GET
IT OFF ME!!!

CHARLIE clutches his leg in great agony.

JESSE crawls over and grabs the CREATURE, trying to pull it loose. But then he pauses and looks at the CATERPILLAR carefully. It tugs on CHARLIE's pant leg like an annoying Pekinese dog. Perfectly harmless. It makes cute little puppy growls and noises, obviously not hurting CHARLIE at all.

(CONTINUED)

CONTINUED:

86

JESSE looks back at CHARLIE who cries and begs hysterically.

JESSE
Charlie... CHARLIE!!!

CHARLIE glances down at his leg and sees JESSE petting the CATTERPUPPY, and it purring softly and rubbing up against JESSE affectionately.

JESSE
(to the CATTERPUPPY)
There's a good boy, yeah...

Suddenly they hear: "CLUMP, CLOP, CLUMP, CLOP!"

JESSE turns and sees the PTERODACTYL hopping out of sight, up the stairs.

JESSE
Oh no!

JESSE turns and sprints up the stairs.

JESSE
Charlie, help!

INT. DINING ROOM - NIGHT

87

The PTERODACTYL hops away, through the dining room. JESSE and CHARLIE chase after it.

INT. DOWNSTAIRS HALLWAY - NIGHT

88

The BABY BIRD awkwardly scrambles down the hallway with JESSE and CHARLIE close behind.

INT. LIVING ROOM - NIGHT

89

The BABY BIRD rounds the fireplace and jumps about, smashing into LAMPS and FURNITURE as JESSE and CHARLIE try to grab the elusive creature.

Suddenly we hear a pounding on the front door.

CHARLIE peeks through the window and sees a STRANGE MAN and LANA waiting outside the door.

CHARLIE
Oh no, Lana--

(CONTINUED)

CONTINUED:

89

The BABY BIRD hops back into the kitchen and starts crashing around in there. JESSE chases the bird into the kitchen.

CHARLIE, panicked, runs around righting furniture, trying to decide whether to hide or...

INT. FOYER - NIGHT

90

CHARLIE runs to the door and opens it. LANA steps in and smacks him across the face.

CHARLIE

Hey!

LANA

You rat!

CHARLIE

What, I locked you out, big deal.

(pause)

Who the hell are you?

SCOFIELD

Ooooo, hostility, hostility. I'm Dr. Scofield, I'm here to see Tracy LaBeque.

CHARLIE

She's not here. Go away.

SCOFIELD

I'm her analyst. I've got several different degrees, nearly all of them legitimate.

TRACY (O.S.)

Ralph, thank god you're here!

CHARLIE and SCOFIELD turn and look up to the balcony.

SCOFIELD

Tracy! Are you all right?

JOHN

We've had a horrific evening. Did you bring medication?

SCOFIELD holds up his bag.

SCOFIELD

Oh-ho! I brought plenty of medication!

(CONTINUED)

CONTINUED:

90

TRACY and JOHN scramble down the stairs as fast as their legs will carry them.

SCOFIELD

(to CHARLIE)

Tracy said that there was some sort of disturbance here and that she was quite shaken up.

CHARLIE

Yeah, she's had a rough night.

SCOFIELD hands several bottles of pills to TRACY and JOHN.

SCOFIELD

You have a violent friend with some sort of emotional disorder? On angel dust, no doubt. Let me see if I can talk him down.

CHARLIE

Oh, him-- right. No he's okay now. We sent him home.

SCOFIELD

You're saying he's not here.

Behind them, in the kitchen, is an incredible amount of commotion.

SCOFIELD

Then what's that noise? Is that him?

CHARLIE

Noise? I don't hear anything.

An incredible crash and more noise. SCOFIELD sprints past CHARLIE and down the hallway.

TRACY

Jesse? Where's Jesse?!

SCOFIELD

Everyone calm down! Let me talk to him.

CHARLIE

It's nothing really. Jesse's just... after a pit bull. Yeah, there's a pit bull terrier loose in the kitchen-- it's got rabies so you better not go in there--

INT. KITCHEN - NIGHT

91

JESSE grabs the BABY BIRD.

JESSE

Gotcha!

JESSE sits in the middle of the kitchen floor, surrounded by a horrible mess.

He tugs on the skull still stuck in the BABY's jaws, but it still won't let go. He hears footsteps approaching and SCOFIELD's voice arguing with CHARLIE. He quickly pulls open a broom closet and stuffs the BABY BIRD inside.

JESSE turns around and sees GRAMPS.

GRAMPS

Where's the beer?

JESSE screams with fright.

JESSE

Gramps! Someone's coming! Quick, hide.

JESSE stuffs GRAMPS in the closet with the BABY BIRD and closes the door.

SCOFIELD

A-ha!!!

JESSE stands up at attention, looking incredibly guilty about something.

SCOFIELD

(sing-songy)

What are you doing?

JESSE

Who are you?

SCOFIELD

Dr. Scofield. Tracy's analyst.

JESSE

What are you doing here?

SCOFIELD

I should be asking the questions. What are you hiding? What was that noise?

JESSE

Nothing. Just a mouse. I saw a mouse and--

(CONTINUED)

CONTINUED:

91

CHARLIE stands behind him and silently tries to signal that their stories conflict. He motions that the creature was much larger.

JESSE

I mean a rat. A really, really big rat.

CHARLIE shakes his head with despair. SCOFIELD steps toward the closet.

SCOFIELD

Let me see.

JESSE stands between him and the closet.

JESSE

It's not in there!

SCOFIELD

Then let me see that it's not in there.

JESSE

NO! What are you doing in my house in the first place. Nobody invited you.

SCOFIELD

Tracy did...

JESSE

She did? Why?

SCOFIELD

She said you've been acting a little strange. She wanted me to come out and have a word with you. She said you've been seeing things. Long dead ancestors, things like that. Now why don't you show me your big rat and I'll see that you're not seeing things. Well, that you're seeing things, but they're real.

JESSE pauses for a moment, then goes to the closet door and pulls it open.

INSIDE

is nothing. NO BIRD!!! NO GRAMPS.

(CONTINUED)

CONTINUED: (2)

91

JESSE

I don't believe it.

TRACY turns and exits the kitchen without speaking.

JESSE

Tracy, please. You don't understand--

LANA turns and looks to CHARLIE.

LANA

I don't suppose you can do any better.

CHARLIE just shrugs his shoulders and grins.

CHARLIE

I'm more persuasive when I'm naked.

LANA slaps CHARLIE across the face and storms out after TRACY.

JESSE

Charlie, they're really upset.

CHARLIE

I only met her last week. No big deal.

JESSE

Well, I have to tell Tracy. I can't keep this from her.

JESSE starts for the hallway.

CHARLIE

She's never going to believe you. She'd be crazy to think that you're not insane.

EXT. UPSTAIRS HALLWAY - NIGHT

92

JESSE pounds on his bedroom door.

JESSE

Tracy, please. I'm ready to talk to you. I'll tell you everything.

Suddenly the door opens. TRACY enters the hallway and starts toward the stairs, with her suitcase in hand.

JESSE chases after her and stops her.

(CONTINUED)

CONTINUED:

92

JESSE

Tracy-- what are you-- don't.
Come on, please, don't.

TRACY is trembling with fear, anger, confusion.

TRACY

There is something going on here.
I don't know what it is, but I
don't like it.

JESSE

Honey, be reasonable.

TRACY

NO, YOU BE REASONABLE.
Something's been wrong with you
ever since we arrived here.
You're not telling me something.

A horn honks in the distance, from the street.

TRACY

John's waiting.

JESSE

John?

TRACY

We called him from the neighbor's
after you had locked us out. I
hope you don't mind.

TRACY starts down the stairs.

JESSE runs and stops her.

JESSE

Tracy, please.
(gathering courage)
There's something kind of...
supernatural going on. Here in
the house.

TRACY starts down the stairs.

TRACY

Oh right, next you'll be telling
me that there's a mummy in the
basement.

JESSE

(beat)
As a matter of fact--

(CONTINUED)

CONTINUED: (2)

92

TRACY continues down the stairs without listening.

JESSE

Tracy--

He runs after her.

INT. FOYER - NIGHT

93

TRACY opens the front door.

JESSE

Tracy, I swear to you-- this house
is... haunted... it's magical...

TRACY gives him a blank stare.

JESSE

It has to do with my Great-great
grandfather. He discovered a
magic skull.

TRACY

You don't have any respect for
me, do you? You can't handle the
fact that I make more money.
You're a dinosaur, Jesse. You
live in the past. You want a
simple life-- a house, children,
a yard with a dog out back. I
don't want those things. Don't
you see?

(beat)

That's what this is all about.
Because this house is the only
thing you own which is worth half
a damn, you unconsciously lock me
out of it. What is it? Have you
finally found the perfect woman?
Some barefoot beauty who stays
in the kitchen?

JESSE

No, honey. I know it sounds
ridiculous but I can prove it to
you. Something magical is going
on here.

TRACY

I don't think we have anything
to discuss.

(more)

(CONTINUED)

CONTINUED:

93

TRACY (Cont'd)

When you're willing to talk to
me honestly, then we'll talk.
Until then, I don't have anything
else to say to you.

JESSE

What, you're just gonna walk out?
Like that? Don't you love me
anymore?

The silence is almost deafening.

TRACY bites her lip. She looks at him with a cold, cold stare.
She grabs her bag and exits hastily through the front door.

EXT. HOUSE - NIGHT

94

TRACY storms down the front walk toward John's car. Lana is
already waiting.

JESSE appears at the window. He pulls back the curtain and
watches them drive away.

We linger on JESSE's silhouette for a moment.

INT. GRAND HALL - NIGHT

95

CHARLIE steps up behind JESSE.

CHARLIE

(to JESSE)

Good riddance. Now we can do
whatever we want, get drunk, run
around in our underwear--

JESSE

Shut up, Charlie. Can't you shut
your mouth, just once?

JESSE storms off toward the kitchen, pissed off.

CHARLIE

(following him)

Sure I can shut up. I don't talk
all the time. Oh, yeah, I bet
you don't believe me. You want
to see? Okay, here I go. My lips
are sealed. No more talking.
Not another word. Silence.

(more)

(CONTINUED)

CONTINUED:

95

CHARLIE (Cont'd)

No more words. Ready, here I go. One, two, three, go, wait, hold on, give me a minute. I just need to psych up a little, prepare myself for a life filled with the sound of one hand clapping. Talking, I don't need it. I'm not a blabbermouth who goes on and on, blah, blah, blah. Some people will sit there, talk your ear off, say nothing, but not me. No sireebob! Silence is golden.

JESSE

Charlie, I changed my mind. I don't want you to shut up. Go ahead. Talk. Talk all you want.

CHARLIE

Okay, whatever.

Silence.

JESSE looks at him suspiciously.

CHARLIE

What? What'd I do?

INT. KITCHEN - NIGHT

96

JESSE goes to the closet and pulls open the door.

JESSE

Where could they have gone? I could have sworn--

GRAMPS and the BABY BIRD, with the skull still stuck in his jaws are still there.

GRAMPS

Surprise!

JESSE

How'd you do that?! Where'd you go?!

GRAMPS pushes back and the entire back of the closet spins around once. GRAMPS and the BIRD are momentarily gone, then reappear.

(CONTINUED)

CONTINUED:

96

GRAMPS

I think the little feller's
hungry.

JESSE

Dammit, Grampa, why'd you do that.
Now get back down in the basement.
You've cause me enough trouble
as it is.

GRAMPS

I want my skull.

JESSE

I'll get you your goddamn skull!

GRAMPS

(pouting)

Just trying to have a little fun.

GRAMPS turns and disappears down the stairs.

CHARLIE goes to the refrigerator, opens it and searches for
something. Finally he pulls out a HUGE STEAK.

CHARLIE

See if this does the trick.

JESSE takes the steak and holds it out in front of the bird.

JESSE

Hey, birdy. I'll make you a
little trade.

He dangles the steak in front of the BIRD. As he waves it back
and forth, the BIRD's eyes follow it back and forth.

Finally it lets go of the skull, which fall to the ground, and
grabs the steak out of JESSE's hands.

JESSE grabs the skull.

The BIRD lifts its head back and swallows the steak whole. As
soon as its done, it opens its mouth wide again, waiting for
more food.

CHARLIE

He wants more.

INT. BASEMENT - NIGHT

97

JESSE steps down into the basement and finds GRAMPS in his chair, blanket over his knees, watching T.V., with the CATTERPUPPY asleep in his arms. The CATTERPUPPY coughs like an infant, then settles back to sleep.

JESSE crosses over and hands the skull to GRAMPS.

JESSE

Here it is.

GRAMPS

Thanks, son.

GRAMPS sets the CATTERPUPPY down in a cardboard box lined with a little blanket. He clutches the skull like a security blanket.

GRAMPS

Ohhhhhh. I feel better already.

JESSE

I'm sorry I yelled at you up there. I was a little upset about Tracy leaving.

GRAMPS

What? She left you? Because of me?

JESSE

No, not because of you. It's over now. I'm going to bed. You want me to put the skull back?

GRAMPS

No, let me do it.

JESSE

You sure? You feel okay?

GRAMPS

Yeah, let me do it. I could use the exercise.

JESSE

Well, the girls are gone. You don't have to worry about being seen or anything. Just don't go out of the house.

JESSE turns and heads for the stairs.

GRAMPS

Oh, son--

(CONTINUED)

CONTINUED:

97

JESSE turns.

GRAMPS

Thanks.

JESSE smiles, then heads up the stairs.

INT. GRAND HALL - NIGHT

98

GRAMPS opens the door and looks at the skull's altar.

He crosses to the fireplace and leans up to put the skull in its rightful place.

A NOISE.

GRAMPS pauses and listens carefully. Nothing.

He puts the skull in its place.

ANOTHER NOISE.

He draws his gun quickly and looks closer at the fireplace.

GRAMPS steps toward the dark hole in the fireplace.

He pulls back the trigger on his Colt, waiting for the chance. Suddenly a rattle in the fireplace.

GRAMPS takes a deep breath, and leans toward the black hole. SOMETHING leaps at his face--

THE CATTERPUPPY!!!

GRAMPS

Bippy! You little rascal.

GRAMPS puts away his gun and lifts the CATTERPUPPY into his arms.

He turns and

WHAM!!!

A HIDEOUS, MONSTER FACE attacks him. The MONSTER flings a length of twine over his head and starts choking him.

Then we realize the MONSTER is only a MASK, and the owner of the mask is dressed in long dark robes.

He is suddenly joined by two other MASKED THUGS who pulverize him with a couple of quick punches. GRAMPS collapses to the floor, doubled over in pain.

(CONTINUED)

CONTINUED:

98

One of the THUGS reaches up and grabs the crystal skull off the altar. They duck into the dark hole of the fireplace and climb up the chimney and disappear.

The CATTERPUPPY comes up to GRAMPS and licks his face affectionately, trying to revive him.

INT. GRAND HALL - DAY

99.

The doorbell rings. Pause.

JESSE comes bounding down the stairs, buttoning his shirt.

He opens the door and is greeted by an OLDER GREYING GENTLEMAN, his thinning hair slicked back over his head, and his nose adorned with thin wire spectacles.

He's one of those no-nonsense guys that loves his work, and always wears a neatly pressed khaki work shirt and keeps his tool box immaculately clean.

JESSE

Yes?

LARRY

Larry Remler. Electrician. You called the other day. Said you needed some work done.

JESSE

I did? Oh. Right. Damn. Not damn to you of course, it just that... this isn't the best time right now, maybe--

LARRY invites himself in.

LARRY

I won't get in your way. Just show me what you need done.

INT. LIVING ROOM - DAY

100

LARRY peers into the living room.

LARRY

Huh. Nice place. Weird fireplace.

JESSE

Look, Larry, why don't I show you where the problem is?

(CONTINUED)

CONTINUED:

100

JESSE leads LARRY around the fireplace, into the living room, not noticing that the skull is missing or seeing GRAMPS unconscious by the couch.

INT. LIVING ROOM - DAY

101

JESSE flips the light switch.

JESSE

One of the circuits seems to be out completely.

JESSE leads him into the study.

JESSE

This wall here and the other side and all along this whole side of the house seems to be dead.

LARRY

(smiles knowingly)

Hmph. Yeah, I mighta known. Jess, when you gotta problem like this you can't let it beat you. I've been fixing these houses oh, for over thirty years now-- and I've seen enough tragedy and disaster to make you slit your wrists. You see, these old houses, it's almost like they had a mind of their own, you know? And you gotta teach them who's the boss.

As he talks, he flips switches and checks light bulbs. He takes out a pair of plyers and tests a light bulb by tapping it gently and putting his ear up next to it. It shatters.

LARRY

(looking at the wall)
Wo, feisty ain'tcha?

JESSE looks at the looney repairman with alarm.

LARRY

(to the house)

Well, this old boy is gonna treat you some new tricks. We're gonna fix you up for ol' Jesse here and make you work like new.

LARRY pulls a hammer out of his belt. He knocks an antique lamp which falls and shatters to the ground.

(CONTINUED)

CONTINUED:

101

LARRY

Whoops. Didn't look too valuable.
I wouldn't worry about it.

LARRY takes out a measuring tape and measure a section of the wall for some inexplicable reason. Then he takes out a weird electronic device with meters, blinking lights etc. and attaches a few diodes to the wall and then puts headphones on.

JESSE

What are you--

LARRY

SHHHHHH!

(he listens carefully)

Ooooo. Hm. Uh-oh. Uh-oh.

JESSE

What? What?

LARRY listens a little more, then steps away from the wall.

LARRY

I'm afraid it doesn't look good.
I've seen it before and every time
I've gotten sick to my stomach.
And believe me, vomit is not a
pretty sight. Take my word for
it. Well, Jess, it could go
either way. This is a real touch
and go situation here. You better
leave me be, you understand? I
need to be alone with my work.

JESSE

Sure...

JESSE nods politely, then exits the living room.

INT. GRAND HALL - DAY

102

JESSE passes the fireplace, again not noticing the crystal skull is missing.

Suddenly he stops and looks down at his leg.

We hear the soft grunts and whining of the CATTERPUPPY.

CLOSE UP OF THE CATTERPUPPY

tugging at JESSE's leg.

(CONTINUED)

CONTINUED:

102

BACK TO JESSE

JESSE

Hey, Bippy, what are you doing
up here?

More whimpers and whines. JESSE leans down and scoops the
CATTERPUPPY into his arms.

It whines and writhes to get away.

JESSE

What's the matter, boy?... What's
wrong?

JESSE glances up and sees the SKULL IS MISSING!

JESSE

It's gone!

JESSE steps toward the fireplace, astonished.

Suddenly he sees GRAMPS on the floor, dying.

JESSE

Gramps!

JESSE leans down and lets the CATTERPUPPY hop out of his arms.
GRAMPS' breathing is more asthmatic and irregular than before.
The CATTERPUPPY huddles up against him.

JESSE sees FOOTPRINTS in the dust leading INTO the fireplace.

He looks inside, and up into the chimney but can't see anything.
He ducks back out and turns to GRAMPS.

JESSE whispers, trying to avoid detection by LARRY.

JESSE

Gramps, are you all right?

GRAMPS looks up at him.

GRAMPS

They bushwhacked me, son. There
must've been twenty, thirty of
'em.

JESSE

Who, Gramps?

(CONTINUED)

CONTINUED: (2)

102

GRAMPS

It's no good, son. I'm dying.
The skull tricked me. I ain't
ever gonna be young again.

JESSE

You're alive now, Gramps. That's
all that counts.

GRAMPS

You call this living?! This
ain't living. Hiding down in the
goddamn basement-- a disgrace to
everybody. I can't go outside,
I can't do anything. Hell, I
can't even get laid.

GRAMPS begins to cry.

JESSE

Gramps, come on. Don't cry.

JESSE puts an arm around his decaying shoulder.

GRAMPS buries his head in JESSE's chest.

GRAMPS

I'm a burden to you, son. I
risked your life for my own greedy
ways. You're young, kid. You
still got your life ahead of you.

GRAMPS starts a coughing fit. He sounds real bad.

Suddenly LARRY's voice interrupts the conversation.

LARRY (O.S.)

Everything all right in there,
Jesse?

JESSE quickly looks behind him. He can hear footsteps
approaching.

He looks around quickly and grabs an afghan off one of the
couches and quickly throws it over GRAMPS and the CATTERPUPPY.

He quickly stands up and places himself between the approaching
LARRY and GRAMPS and fakes a violent cough.

JESSE

Everything's fine. Just go back
and... do your electricity stuff.

(CONTINUED)

CONTINUED: (3)

102

LARRY

That's a pretty nasty cough you got on you there. Dughta have someone take a look at that. Not just anybody of course. I'd recommend a doctor.

Behind JESSE we can see the hilarious outline of the covered CATTERPUPPY as it tries to shake the blanket off its head.

JESSE

I'm just getting over the flu.

LARRY

You know what you need? My wife always fixes me a cup of peppermint tea with two teaspoons of fine ground New Mexico Chile Pepper, five tablespoons of sugar substitute-- now make sure it's subistute and not real sugar, then--

JESSE

I'm taking antibiotics.

LARRY

That'll also do the trick.

JESSE

You charge by the hour, right?

LARRY

Yes, I do. And union wages ain't cheap these days.

An uncomfortable pause.

LARRY

Well, call me if you need anything.

LARRY heads back into the living room.

JESSE

Will do.

The moment LARRY is gone, JESSE uncovers GRAMPS.

JESSE

We're gonna get it back, Gramps. You're gonna be all right.

JESSE hugs him tightly, then lifts him to his feet and puts his arm around his shoulder.

INT. JUNGLE ROOM - DAY

103

JESSE bursts in the door and rushes to CHARLIE, who is fast asleep in bed.

JESSE
Charlie, wake up!

CHARLIE grumbles and doesn't move.

JESSE grabs his foot and begins to pull him out of the bed. Still mostly unconscious, CHARLIE clutches at his mattress and sheets, not wanting to leave the sanctuary of bed.

CHARLIE
Nooo...

CHARLIE lands with a thump on the floor and just curls up to sleep again.

JESSE
Where's a cattle prod when you need one?

JESSE glances around and spots a bottle of VODKA.

He dumps the VODKA on CHARLIE's head attempting to revive him.

Instead of sputtering and coughing dramatically, CHARLIE just smiles faintly and opens his mouth instinctively.

JESSE
(exasperated)
Jesus...

JESSE finally slaps his face. CHARLIE opens one eye.

CHARLIE
This better be real important.

JESSE
Gramps lost the skull.

CHARLIE
He what?!

JESSE
Somebody, I don't know who, got the skull. He's dying, Charlie. We gotta find it.

CHARLIE
You mean after all we did for him, he loses it? How could he do that?

(more)

(CONTINUED)

CONTINUED:

103

CHARLIE (Cont'd)

I have never met anyone so irresponsible in my life! I risked my life for that--

JESSE

Will you help me look?!

INT. LIVING ROOM - DAY

104

LARRY has all of his tools layed out on the rug very nicely. He looks at them carefully and rearranges a screwdriver, putting it in its proper place. He looks back to the wall.

ALL ELECTRICAL SOCKETS and LAMP CONNECTIONS

have been torn from the wall. LARRY lets out a big sigh. He gets to his feet, goes to the exposed wires of one of the sockets and looks at them again. He can't figure out what's wrong.

Frustrated, totally fed-up, he yanks on the wires as hard as he can. It pulls out about a foot, then begins to slice through the plasterboard and wall paper, vertically up the wall.

LARRY

Whoops. Oh no...

LARRY stops before his curiosity gets the best of him. He continues to yank the wire and pull up more plasterboard. Finally the wire reaches the roof and begins to cross the roof and work its way across the room and finally reaches the wall that backs the fireplace. He pulls again and the wire pulls down toward the center of the fireplace wall. Finally the wire comes to a stop and pulls out a small hole of plaster.

LARRY

(stupidly)

Huh. Weird.

He examines the damage carefully, then takes his hammer and pounds the wall viciously, using the claw to tear a hole. He widens the hole and as the plasterboard caves in, behind the wall is--

NOTHING. Nothing a'tall.

LARRY

Huh. Really weird.

INT. UPSTAIRS BALCONY - DAY

105

JESSE and CHARLIE rush across the balcony and down the stairs.
CHARLIE notices two OLD CAVALRY SABRES hanging on the wall.

CHARLIE

Hey, look.

CHARLIE pulls the swords off the wall.

CHARLIE

Neat. We better take these.

He hands a sabre to JESSE who takes the weapon and looks at it awkwardly.

INT. GRAND HALL - DAY

106

JESSE and CHARLIE, armed with their sabres, approach the fireplace.

CHARLIE slowly looks up the fireplace.

CHARLIE

I see something!

JESSE

What?

CHARLIE

Holy--

JESSE

What?! What?!

CHARLIE

It's getting closer... it's coming straight for me...

JESSE

Charlie, get out of there--

JESSE goes to pull CHARLIE to safety!

Suddenly a glob of black soot falls onto CHARLIE's face. He pulls back, wiping the soot off his face.

JESSE fights back a laugh.

CHARLIE

Forget it. I'm not going up there. Gramps can go get his own goddamn skull.

(CONTINUED)

CONTINUED:

106

JESSE

Charlie, c'mon. If we don't get
the skull--

LARRY (O.S.)

Hello?

CHARLIE whirls around and swings his sword at LARRY's neck.
He stops an inch short of decapitating the electrician.

LARRY

Scare you?

JESSE

Oh my god, Larry. We're sorry.

CHARLIE

Who is he?!

JESSE

Charlie, this is Larry. The
electrician.

LARRY

(to CHARLIE)

Pleased to meet you. We got a
problem in here. I think you boys
better come take a look.

JESSE

Larry, this isn't really the time,
maybe you ought to call it a day
and--

LARRY

I think you better come take a
look.

INT. LIVING ROOM - DAY

107

LARRY leads them around to the fireplace wall and points to a
huge black hole.

LARRY points at the hole.

LARRY

It looks to me like you've got
some sort of alternate universe
here.

JESSE crosses to the hole in the wall and peers in.

He turns and kisses LARRY on the cheek.

(CONTINUED)

CONTINUED:

107

JESSE

Larry, you're beautiful. How can
I ever thank you?

LARRY

(to CHARLIE)

I never seen a guy so happy about
someone tearing a big hole in his
house.

JESSE goes to the hole.

CUT TO:

JESSE'S POV

Inside the gaping hole is a dusty, barren chamber.

CHARLIE

We better hurry... you go first..

JESSE

Uh-uh. I climbed the tree.

CHARLIE snaps his fingers, mad that JESSE remembered.

CHARLIE

Damn! I was hoping you forgot.

CHARLIE grabs a chair, slides it up to the wall and climbs
through.

JESSE climbs into the chamber, behind CHARLIE.

JESSE

Hold your horses, Charlie. Let's
be careful.

LARRY

Where you fellas going? Hey--

INT. CHAMBER - DAY

108

CHARLIE lands feet first on the cold, stone floor of the
chamber. A cloud of dust rises around his legs. JESSE follows.

LARRY pokes his head in.

LARRY

This is another dimension or
something. You better not just
jump right in and--

(CONTINUED)

CONTINUED:

108

CHARLIE

Alternate universes separate the
men from the boys, that's for
sure.

JESSE is too fascinated to hear LARRY.

JESSE

My god-- look at this...

Adorning the wall are old AZTEC symbols and illustrations.

LARRY

What? What is it?

LARRY starts to climb in after them.

JESSE

Larry, you better stay out of
this. Look, why don't you just
leave me the bill and go on home.

LARRY

Hold on a sec.

LARRY rummages through his tool case, pulls out an inner section
and underneath it, laying in red velvet is a shiny SWORD.

LARRY

I've been through this kind of
thing before. I think I better
go. Might be able to give you
some tips.

He grabs the sword, climbs into the chamber and stands next to
JESSE.

CHARLIE

Whoa. Check it out. This house
is like, absurd or something.

JESSE

You got a flashlight?

LARRY pulls one off his belt and hands it to JESSE.

LARRY

Yeah, sure...

JESSE clicks it on and steps to the rear of the chamber.

(CONTINUED)

CONTINUED: (2)

108

A DOORWAY...

LARRY

Hold on. Hold on. I've got very rigid limits for myself. I only go the first twenty feet or so into another dimension. Not one step farther.

CHARLIE

When are you such an expert anyway?

LARRY

Exploring alternate dimensions has always been a hobby of mine. I've done a lot of reading actually. There's a nifty little book written one of them Russian parapsychology fellas--

CHARLIE

Okay, okay, I believe you.

JESSE and CHARLIE start through the doorway, down a thin, spooky corridor.

LARRY

Hey, hold up fellas.

LARRY follows. The corridor is like a maze, taking turns back and forth. LARRY pulls a half-eaten SANDWICH out of his pocket and starts dropping crumbs behind him.

CHARLIE

Jess?

JESSE

Yeah?

CHARLIE

If we die, I just want you to know you'll always be my bestest friend.

JESSE

Thanks, Charlie.

(pause)

Hey, you know something? I'm incredibly scared right now.

CHARLIE

Don't be a fag.

(CONTINUED)

CONTINUED: (3)

108

JESSE

Shhhhhh!

CHARLIE

What?

JESSE

Listen.

They stop.

LARRY runs into him.

LARRY

What?!

JESSE

Hear that?

The sound of some faint ghostly gregorian chanting echoes through the labyrinth of stone corridors. Very scary.

JESSE points the flashlight to the left at a corridor crossing.

JESSE

Sounds like it's coming from over there...

LARRY

Maybe we oughta go back and sit down with some beer and chips and discuss other options rather than...

LARRY stops talking and chases after JESSE and CHARLIE.

INT. LONG TUNNEL - NIGHT

109

They walk carefully, shining the flashlight in every crevice they can find. The mysterious chanting gets louder and louder.

They turn another corner, then another and now the sound is very close.

INT. TEMPLE - NIGHT

110

And finally the corridor emerges into a balcony looking down on a GIANT TEMPLE. ANCIENT. BIZARRE.

A HUGE CROWD of ROBED, MASKED WORSHIPERS stand dutifully at attention with their backs to JESSE, CHARLIE and LARRY.

(CONTINUED)

CONTINUED:

110

Facing them, elevated on stone slabs at an ORNATE ALTER is the HIGH PRIEST, wearing a drab, depressing costume that rivals the oppressive ugliness that pervades the rest of the temple.

The HIGH PRIEST chants in a weird monotone. Occasionally the other MASKED WORSHIPPERS answer back in bleak, hopeless tones.

LARRY

(suspicious)

Hey, are they paying rent, or what?

CHARLIE

Man, this place is depressing.

JESSE pulls LARRY down behind the balcony's stone railing, out of sight.

JESSE

Get down!

JESSE peers up over the rock and looks at the HIGH PRIEST and his ALTAR.

Two GUARDS bring a VIRGIN (presumably) dressed in white silk robes that cover her body (barely) and tie her to the altar. She struggles to free herself but is overpowered by her captors.

CHARLIE peers over the rock.

CHARLIE

A virgin! I always wanted to see one... Huh. So that's what they look like.

JESSE

They're not doing what I think their doing. No... NO!

The HIGH PRIEST pulls a GIANT DAGGER from a sheath and raises it high above his head. He screams in his weird foreign tongue, his voice filled with violence and sadism.

JESSE leaps to his feet.

CHARLIE pulls him back.

CHARLIE

Are you crazy?! They'll just kill you, too!

JESSE

We can't let them just--

(CONTINUED)

CONTINUED: (2)

110

Suddenly the HIGH PRIEST pauses. Something is wrong. There is silence.

They duck out of sight.

CHARLIE

(sotto)

They heard you! Now look what
you've done!

Pause. They peek up, but no one is paying them any attention.

Annoyed, the PRIEST turns and barks and order to an unseen
SERVANT who quickly becomes visible.

He rushes up to the PRIEST carrying A GOLD PLATTER. On the
platter is--

--THE CRYSTAL SKULL.

CHARLIE

The skull!

The HIGH PRIEST grabs the skull and raises it overhead.

The PRIEST sets the skull behind him in its place in the GIANT
ALTAR behind him, then continues his terrifying diatribe.

JESSE

We gotta move. They're gonna kill
that girl.

Suddenly the HIGH PRIEST lifts the dagger again and starts a
downward motion.

JESSE

NO!!!

JESSE screams at the top of his lungs. LARRY grimaces and
covers his face with his hands.

The PRIEST stops his downward thrust with the knife and looks
up to the balcony.

Suddenly he points and shouts like mad. The CONGREGATION turns
and all begin to point at our heroes and scream. They draw
large swords from beneath their robes.

CHARLIE

(shouting to them)

He didn't mean it! We thought
she was someone else. Go ahead.
Our mistake.

(CONTINUED)

CONTINUED: (3)

110

Suddenly the MASKED WARRIORS run for the two sweeping stairways that lead to the balcony. The HIGH PRIEST shouts orders to others who run to and fro, brandishing weapons and forming a semi-circle around the PRIEST, to protect him.

CHARLIE

What now?

Suddenly CHARLIE leaps up and grabs a hold of a GIANT CURTAIN, slices the curtain with his sword, and starts riding the torn curtain as it rips down the stairs.

As the billowing curtain sweeps down the stairs, it unravels and engulfs the WARRIORS as they charge up the stairs, knocking them down and trapping them within the folds of the cloth.

CHARLIE lands at the bottom of the stairs and immediately begins to battle with the WARRIORS.

CHARLIE

(yelling up to JESSE)

Not bad, huh?

JESSE

(to himself)

He is so competitive!

JESSE follows suit by grabbing a rope and swinging off the balcony over the floor, slashing with his sabre.

LARRY

I guess I'll just take the stairs.

LARRY charges down the stairs and joins CHARLIE in a rousing sword fight with a group of WARRIORS that attack them with swords and daggers. JESSE smashes one in the face with the flashlight, breaking it in two.

CHARLIE lands near the altar and engages in a fight with several WARRIORS.

JESSE runs up, slashes the ropes that hold the VIRGIN and drags her away from the altar back toward the stairs.

JESSE stops, looks back and realizes he forgot the skull.

JESSE

The skull!

He runs back toward the altar but is confronted by the HIGH PRIEST.

The PRIEST tackles him and presses a dagger to his throat.

(CONTINUED)

CONTINUED: (4)

110

JESSE struggles to stay alive, but he has dropped his sword and it lies six feet away. They roll over and over.

CHARLIE flings JESSE's sword to him with a swift kick, JESSE catches it and smashes the PRIEST in the face with its handle, knocking him unconscious.

He leaps up, grabs the skull off the altar and runs for the VIRGIN and the stairs.

LARRY stabs one WARRIOR, then ducks as another flies over his head and lands face first in one of the drums.

CHARLIE finishes off a WARRIOR and runs after JESSE back up the stairs.

LARRY also makes it to the stairs, but has two WARRIORS that attack. He battles them, turns to the others and shouts:

LARRY

Leave, I'll hold them off!

JESSE

I don't remember which way.

LARRY

Follow the crumbs.

JESSE

What crumbs?

LARRY

The crumbs of my salami sandwich.
I left a trail. Now hurry! I'll
be right behind you.

CHARLIE pauses, uneasy about leaving LARRY behind.

LARRY

Go, go!

JESSE grabs a torch, and the VIRGIN and CHARLIE follow him into the dark corridors, leaving LARRY behind.

INT. TUNNEL - NIGHT

111

JESSE shines the torch down and spots the crumbs. They pass an intersection and JESSE and the VIRGIN pass, but as CHARLIE runs through the intersection a WARRIOR leaps out of the darkness and attacks!

CHARLIE quickly gores him with his sabre, then looks back, searching for LARRY.

(CONTINUED)

CONTINUED:

111

CHARLIE

I don't see Larry!

They continue through the complicated maze of corridors, lead by LARRY's trail of crumbs.

INT. DUSTY CHAMBER - DAY

112

Finally they reach the chamber and see the hole torn in the wall.

CHARLIE slams his sword against the wall, pissed.

CHARLIE

Damn it, where is he?! We lost him, Jess.

INT. UPSTAIRS STUDY - DAY

113

JESSE climbs through, then helps the VIRGIN, followed by CHARLIE. The VIRGIN, sensing safety, embraces JESSE with all her might.

CHARLIE

Jesse, we gotta go back. I don't think he made it--

CHARLIE stops when he turns and sees:

LARRY in the STUDY, putting his sword and other tools away. He whistles casually.

LARRY

Oh, hi fellas.

CHARLIE

How did you-- I could've sworn you were--

LARRY heads for the door.

LARRY

Thanks, Jess. I'll send you the bill. If you ever need anymore work, here's my card.

LARRY hands him his card and exits.

JESSE and CHARLIE watch him leave. JESSE lifts the card and reads:

(CONTINUED)

CONTINUED:

113

"LARRY REMLER, ELECTRICIAN AND ADVENTURER."

CHARLIE

Who was that man?

INT. DINING ROOM - NIGHT

114

The table is adorned with decorations and wonderful food.

The centerpiece on the table, surrounded by candles, is the CRYSTAL SKULL.

INT. KITCHEN - NIGHT

115

JESSE checks the turkey in the oven.

JESSE

Looks like it's about ready.

CHARLIE is gathering silverware for the feast. He glances over his shoulder at the VIRGIN, who is on the other side of the kitchen at the counter preparing maize corn and tortillas.

CHARLIE

You like her, don't you?

JESSE

C'mon Charlie, I hardly even know her. She's scared, she vulnerable. She's in a world totally foreign to her.

CHARLIE

Look, she doesn't talk, she cooks, and she's a virgin. What more could you ask for?

JESSE

Give me a break.

The VIRGIN glances up, meets JESSE's eyes, and smiles wonderfully. JESSE blushes, but can't help but smile back.

CHARLIE

You know, Jess, you've never been what I would call a modern guy. You're not really an asshole, but you're also not too hip. You know what I mean? She's perfect for an old fashioned guy like yourself.

(CONTINUED)

CONTINUED:

115

JESSE

You think so?

CHARLIE

(as he exits)

I'm telling you, Jess, she likes
you.

INT. DINING ROOM - NIGHT

116

CHARLIE places the silverware around the table, when the front
doorbell chimes.CHARLIE looks in the direction of the front door, wondering who
it could be.

INT. FRONT HALLWAY - NIGHT

117

CHARLIE approaches the door and opens the security window and
peeks outside.

CHARLIE'S POV

TRACY.

CHARLIE shuts the little door.

CHARLIE

Oh my god... OH MY GOD!

INT. UPSTAIRS HALLWAY - NIGHT

118

CHARLIE shoves BABY BIRD into the linen closet and closes the
door. He turns and looks down the hallway.

CHARLIE

Hurry!

GRAMPS runs down the hall, carrying the CATTERPUPPY.

CHARLIE looks around frantically, then opens the door to the
GUEST BEDROOM.

CHARLIE

In here!

GRAMPS disappears into the bedroom, closing the door behind him.

JESSE runs down the hallway, holding the virgin's hand and leads
her into the WESTERN ROOM.

INT. WESTERN ROOM - NIGHT

119

JESSE leads her into the middle of the room, then turns to her.
Her eyes are full of fear.

JESSE
You're not in danger. Everything
is all right.

JESSE tries to leave, but she holds his hand tightly.

JESSE
Really. I promise you everything
is okay.

CHARLIE flings open the door, sees them involved in an intimate moment and closes the door.

INT. UPSTAIRS HALLWAY - NIGHT

120

JESSE steps into the hall. CHARLIE smiles.

CHARLIE
You snake.

JESSE
Not another word.

JESSE runs down the hall with CHARLIE right behind him.

INT. FOYER - NIGHT

121

JESSE goes to the door. He turns to CHARLIE.

JESSE
How do I look?

CHARLIE
Like a prince.

JESSE
Good, now get out of here.

CHARLIE turns and runs to hide in the living room.

JESSE opens the door.

TRACY is not happy.

TRACY
What is it that you find so hard
about opening this front door?

(CONTINUED)

CONTINUED:

121

JESSE

Nothing. What do you want?

TRACY

I want to talk to you.

JESSE looks past TRACY and sees a ROLLS ROYCE parked in front of the house.

JESSE

Come in.

INT. GRAND HALL - NIGHT

122

TRACY steps inside.

TRACY

First, I want to apologize for my behavior last night. I was a little hasty in making my decision to leave.

JESSE

No... no. It was my fault. I wasn't being totally honest with you.

TRACY

Well, neither was I...

JESSE

I think I'd better tell you everything.

TRACY

You've been seeing somebody.

JESSE

Well... in a way, yes.

JESSE

But it's someone I care for very much and I think it's time for the two of you to meet.

TRACY

(trying to be calm)
Very well.

INT. UPSTAIRS HALLWAY - NIGHT

123

GRAMPS is at the edge of the stairs, watching the scene that is taking place.

He turns and runs back down the hallway.

JESSE and TRACY reach the top of the stairs. JESSE leads TRACY to the the GUEST BEDROOM DOOR. JESSE takes a deep breath and opens the door.

JESSE

Tracy, meet my Great-great--

INT. MASTER BEDROOM - NIGHT

124

They step into the room.

JESSE

...grandfather.

Lying on the bed, flowing white robes tastefully exposing her exquisite body is--

THE VIRGIN

She opens her eyes dreamily.

VIRGIN

Jesse...

If this were a cartoon, smoke would be pouring from TRACY's ears.

TRACY

You're Great-great grandfather...
He's a very handsome fellow,
Jesse.

JESSE

No, no, it's a mistake. I could
have sworn-- my Great-great
Grandfather was in here.

INT. UPSTAIRS HALLWAY - NIGHT

125

GRAMPS peeks out of the WESTERN ROOM and snickers mischievously.

INT. MASTER BEDROOM - NIGHT

126

But TRACY is unusually calm. She looks at JESSE squarely.

(CONTINUED)

CONTINUED:

126

TRACY

So you've taken a new lover.

JESSE

I know it looks suspicious having a beautiful, shapely goddess of a woman waiting for me in my bedroom, but it's not what it looks like.

TRACY

Don't pride yourself, Jesse. I'm not jealous.

JESSE

You're not?!

TRACY

I also have a lover. And I bet I've been having an affair longer than you have.

JESSE's mouth drops open, astonished.

JOHN (O.S.)

Tracy, are you all right?

They turn and see JOHN entering the room. CHARLIE follows behind him.

CHARLIE

Jesse, you want me to throw this bum out?

JESSE stands there, dazed.

JESSE

Yeah... throw him out.

JOHN (O.S.)

Hey, let go of me, punk--

JOHN shakes his arm loose from JESSE's grip.

TRACY

It's all right, John.

CHARLIE and JOHN glare at each other.

JOHN

I'll wait for you in the car.

JOHN exits the room.

INT. UPSTAIRS HALLWAY - DAY

127

JOHN walks down the hallway toward the stairs, straightening his expensive collar.

As he passes the jungle room, he hears a noise. He turns and looks at the study door.

INT. MASTER BEDROOM - NIGHT

128

TRACY looks at JESSE without any passion in her eyes.

TRACY

I love him, Jesse.

(one more twist of the
knife)

We're getting married... We have
to catch our plane to Rio.

JESSE looks down averting her cold gaze.

TRACY

Good-bye.

TRACY turns and exits the room.

CHARLIE crosses to JESSE who holds the VIRGIN in his arms.

CHARLIE

She wasn't good for you anyway,
Jess. Infidelity can get
tiresome, if you know what I mean.

JESSE

Thanks, Charlie.

INT. UPSTAIRS HALLWAY - NIGHT

129

TRACY walks down the hallway. Suddenly there is a noise in the study. She pauses. She looks back at the group she just left in the room.

TRACY

John?

She slowly opens the door to the study.

INT. JUNGLE ROOM - NIGHT

130

Across the room, his face lit by the pale moonlight, is a motionless JOHN, staring blankly ahead.

(CONTINUED)

CONTINUED:

130

TRACY

John, what are you doing? Are
you all right?

TRACY steps toward JOHN, reaches out to touch him and as she
does, he slumps over dead.

She turns, but is grabbed from behind by the BLACK GLOVES. As
she tries to scream, we:

CUT TO:

INT. KITCHEN - NIGHT

131

JESSE finishes dressing the turkey and places a large silver
tray over it.

INT. DINING ROOM - NIGHT

132

Everyone is now seated at the candlelit table except for JESSE,
who enters from the kitchen with the large covered silver tray.

At one end of the table, sits GRAMPS. Next to him sits the
VIRGIN and the CATTERPUPPY. On the other side is CHARLIE and
the BABY BIRD. JESSE sets the platter in the middle of the
table and takes his place at the other end.

JESSE

Well, everything's ready. Eat
it while it's hot.

CHARLIE

What about Grace, Jess? I mean
you gotta say a few words,
something nice about God or
something.

JESSE looks around for another volunteer, but all eyes turn to
him. JESSE lowers his head in reverence and the others do the
same.

JESSE

I'd like to thank everyone here
for their special contribution
to the meal and that... I guess...
I consider everyone here now...
my family...

Tears well up in CHARLIE's eyes and even GRAMPS down at the end
of the table.

(CONTINUED)

CONTINUED:

132

GRAMPS

(sniffling)

Well put, son. Now let's eat.

GRAMPS digs into the mashed potatoes and the others follow suit. The VIRGIN dishes out food for the BABY BIRD and the CATTERPUPPY.

As the CATTERPUPPY digs into his large helping of salad, JESSE leans over and pulls the cover off the TURKEY TRAY.

Inside is not the TURKEY, but:

A HIDEOUS SKULL, surrounded by POTATOES and CARROTS.

JESSE screams with terror.

The HORRIBLE SKELETON laughs maniacally, then begins to rise out of the platter, straight toward the ceiling. Soon its shoulders emerge and the rest of its body, rising up, up, until the entire body is visible.

The SKELETON wears a long black duster, BLACK GLOVES, cowboy boots, is armed with a holster and gun, and is adorned with Mexican Indian jewelry.

He places a BLACK COWBOY HAT on his head.

The HORRIBLE SKULL turns around and STARES DIRECTLY AT GRAMPS.

SLIM

(raspy, sleazy voice)

It's been a long time, old man!

GRAMPS drops his fork and stares at the SKULL, absolutely horrified.

GRAMPS

Slim... you bastard... you
scum-sucking bastard!

CHARLIE starts to make a move, but SLIM draws and points the gun at his head. CHARLIE stops and raises his hands.

SLIM puts his gun back into his holster and just stares at GRAMPS.

GRAMPS stands up slowly and places his hand near his gun.

GRAMPS

Come on, Slim. I've been waiting
for you, too. I knew you'd catch
me sooner or later...

(CONTINUED)

CONTINUED: (2)

132

They stare into each other's eyes and then in a flash:

SLIM GRABS FOR HIS GUN!

GRAMPS ALSO DRAWS FAST AND--

KA-BLAM!!!

SLIM fires a shot into GRAMPS' chest. GRAMPS falls backward in his chair.

JESSE

GRAMPA!

SLIM reaches down and grabs the skull.

JESSE quickly overturns the table, knocking SLIM off. JESSE grabs a carving knife off the floor, but SLIM grabs the VIRGIN and holds his gun to her head.

JESSE and CHARLIE freeze.

SLIM darts from the room, into the hallway, dragging the VIRGIN with him.

CHARLIE

You bastard!!!

CHARLIE grabs his sword and charges after SLIM down the hallway.

JESSE

No, Charlie, don't!!!

But he is gone.

The CATTERPUPPY AND BABY BIRD hide behind an overturned table.

JESSE turns and sees GRAMPS struggling for his last breath. He scrambles over to GRAMPS and puts his head in his lap.

JESSE

Gramps, you're gonna be all right.
We're gonna get the skull back.

GRAMPS

It's too late, kid. After all
this time... he beat me... A
little of its magic must've rubbed
off on ol' Slim. Evil magic.

GRAMPS coughs, obviously close to death.

(CONTINUED)

CONTINUED: (3)

132

JESSE

(fighting the tears)
Don't go now, Gramps. We were
just getting to know each other.

GRAMPS

Let the skull go, kid. He's been
after that skull for over a
hundred years.

JESSE

But without the skull... I
wouldn't have got to know you...

GRAMPS coughs violently and begins to look a whiter shade of
pale.

GRAMPS

I'm fading fast, Jess. I'm
fading... fast...

JESSE

Come on, Gramps! You're gonna
be all right... I love you,
Grampa...

GRAMPS

I love you too, Jesse...
(beat)
Ah, what the hell... get the
bastard...

GRAMPS eyes close peacefully and his long, long, life is finally
over.

JESSE

Gramps, please. Don't go! Don't
go!

JESSE sobs and holds GRAMPS tightly. Then he sees the gun in
GRAMPS' cold, stiff fingers.

He reaches down, grabs the gun and takes it in his own hand.

INT. GRAND HALL - NIGHT

133

JESSE enters through swinging doors and looks up the stairs.
He wears GRAMPS holster with the gun and Bowie knife on his
belt.

INT. UPSTAIRS HALLWAY - NIGHT

134

JESSE reaches the second floor and starts down the hallway. One of the doors at the end of the hallway is OPEN.

He approaches the room carefully, pulls out a COLT .45 and spins around, ready to fire.

INT. WESTERN ROOM - NIGHT

135

JESSE enters cautiously. But no CHARLIE or SLIM.

JESSE moves into the room and turns around and around, trying to figure out where they went.

Suddenly the reflection of something in the window catches his eye.

He turns and looks at the window closely. In the window, the faint reflection of a WESTERN TOWN can be detected. He looks behind him quickly and... the room is normal.

JESSE suddenly steps back and dives THROUGH THE WINDOW.

EXT. WESTERN TOWN - SALOON - NIGHT

136

JESSE flies through a shattering saloon window and lands with a harsh thud on the boardwalk.

He looks up to see swinging doors to one side of him. The street is deserted. A tumbleweed rolls by.

He slowly stands and looks into the saloon. It is dark and deserted.

He staggers backward, confused, spins around and sees:

A DOUBLE GALLOWS

And CHARLIE and the VIRGIN have nooses around their necks, black bags over their heads!

JESSE

Oh my God, Charlie, no...

JESSE starts to run toward them, when a horrible image freezes him in his tracks.

Coming from behind the GALLOWS, riding straight toward him, is a ghostly sight. As it gets closer he sees that it is SKELETON SLIM, adorned in a full black western costume, and he is riding--

A SKELETON HORSE.

(CONTINUED)

CONTINUED:

136

He rides up to within thirty feet of JESSE and comes to a stop.

He pulls off his right BLACK GLOVE, revealing a boney, skeleton hand.

He climbs off the skeleton horse and steps toward JESSE ominously.

JESSE doesn't waste any time, draws and fires!

He misses and hits the dirt near SLIM's feet.

SLIM slowly pulls out his gun and aims it at JESSE.

JESSE dives out of the way, barely missed by several flying bullets.

JESSE rolls behind the cover of some barrels and huddles against one, not knowing what to do.

He peeks over the barrel and sees SLIM approaching.

He aims and fires! Misses!

SLIM returns the fire with several shots that chew up the wood near JESSE's ear.

EXT. ALLEY - NIGHT

137

JESSE turns and runs into an alley. At the end of the alley is a door. He runs to the door, opens it and inside is--

-- SLIM!!!

JESSE reacts and fires twice, but SLIM seems unaffected. He laughs menacingly.

JESSE's pistol clicks-- the gun's empty!

JESSE turns and runs down the alley, trapped.

SLIM fires and grazes JESSE's arm. JESSE clutches his arm, loses his footing and--

CRASHES INTO A WINDOW!

INT. HOUSE - WESTERN ROOM - NIGHT

138

JESSE lands in the western room, smashing through a window next to the window he dove through before.

(CONTINUED)

CONTINUED:

138

He pulls out his bowie knife and turns around, preparing for SLIM to dive through after him. But no SLIM. Only swaying trees outside the house.

He looks up and spots the WINCHESTER on the wall. He grabs the rifle and frantically searches for bullets.

He opens a chest of drawers and finds a box of bullets.

JESSE steps into the hallway.

INT. UPSTAIRS HALLWAY - NIGHT

139

The hall is empty.

JESSE starts down the hallway toward the stairs.

At the end of the hall is a FULL LENGTH MIRROR.

He looks in the mirror and sees SLIM approaching from behind him.

JESSE spins around, preparing to fire, but...

NO SLIM.

JESSE back at the mirror and now SLIM is seemingly in front of him, in the mirror, lifting his gun at JESSE.

HE FIRES! JESSE DUCKS! A bullet hole forms in the mirror and a bullet ricochets off the wall behind JESSE.

JESSE falls back and blasts the mirror with the WINCHESTER.

The mirror SHATTERS! And the jagged pieces of glass crash to the floor.

Behind the mirror is the normal backing, shredded and abused by the Winchester's bullets. No SLIM.

INT. STAIRWAY - NIGHT

140

He comes down the stairs, watching carefully for any sign of life... or death...

EXT. STREET - NIGHT

141

Silence. Then the faint shrill sound of police sirens. Growing louder and louder.

Soon the flashing lights of several POLICE CARS can be seen approaching in the distance.

INT. GRAND HALL - NIGHT

142

Suddenly a noise behind him. He spins and sees SLIM by the bannister. SLIM fires and misses. JESSE ducks and runs through the swinging doors into the downstairs hallway.

He listens carefully for a sound and suddenly hears one, behind him toward the dining room.

JESSE moves slowly through the dark, his finger pressed tightly against the trigger of the rifle.

EXT. HOUSE - FRONT YARD - NIGHT

143

A bunch of POLICE CARS have pulled up in front of the home.

A GREEN AND WHITE SHERIFF'S CAR pulls up and a grizzled, pot-bellied SHERIFF, complete with five pointed star on his chest, climbs out of the car.

A DEPUTY runs to the car.

SHERIFF

What's up, Eddie?

DEPUTY #1

Sheriff, we've got a crazy in there, shooting up the whole neighborhood.

SHERIFF

That's the old McLaughlin house.

Another DEPUTY runs up to them.

DEPUTY #2

We just got his name. The owner's Jesse McLaughlin. Old Clarence's son. He moved in a couple of days ago.

SHERIFF

Well, he's moving out today. Let me talk to him.

DEPUTY #1 hands him the radio in his car and the SHERIFF's voice booms from the loudspeaker on the car's roof.

SHERIFF

HELLO, JESSE?

He spits some tobacco out of his mouth.

(CONTINUED)

CONTINUED:

143

SHERIFF
WE'VE GOT THE PLACE SURROUNDED.
WHY DON'T YOU COME OUT PEACEFULLY
AND GIVE YOURSELF UP? WE DON'T
WANT ANYBODY TO GET HURT.

INT. KITCHEN - NIGHT

144

JESSE enters the kitchen prepared for battle.

Suddenly SLIM bursts out of the REFRIGERATOR, gun blazing.

JESSE takes another hit to the leg, but returns the fire, and shoots the gun out of SLIM'S HAND. His gun rattles to the floor.

JESSE fires again, but SLIM darts into the butler's pantry.

INT. GRAND HALL - NIGHT

145

JESSE enters the hall, his Winchester cocked and ready to fire.

JESSE reaches the entrance to the living room and slowly peeks in.

INT. LIVING ROOM - NIGHT

146

The room is empty.

JESSE sees a shadow move near the entrance to the front hallway. He moves across the room, preparing to shoot SLIM, but as he arrives near the front hallway, SLIM isn't there.

SKELETON SLIM steps out of the shadows, BEHIND JESSE, right where JESSE just passed!

He holds the CRYSTAL SKULL in his hand.

JESSE turns and sees his foe. SLIM raises the SKULL next to him, triumphantly.

Lightning bolts begin to shoot from the skull. A powerful light blasts through its eyesockets, lighting up the room spectacularly.

Suddenly one of the lightning bolts lashes out and strikes JESSE'S GUN!

JESSE recoils, expecting to be dead, but looks at his hand and gun, astonished that he's not hurt. He looks closely at the gun. It glows slightly.

(CONTINUED)

CONTINUED:

146

SLIM
Come and get it...

SLIM starts to laugh evilly.

Long pause.

JESSE
This is for Grampa...

JESSE slowly raises his gun and fires a shot.

BLAM! Part of SLIM's skull explodes and crumbles.

BLAM! More of his head shatters into dust.

BLAM! Half of his head is left.

BLAM! Just a little bit.

JESSE
And this is for me...

BLAM! His head is GONE!

The headless skeleton slowly slumps to the ground, and the SKULL rattles to the floor.

JESSE drops his gun to the floor, grimly triumphant.

He turns and sees the POLICE CARS in the window.

EXT. HOUSE - FRONT YARD - NIGHT

147

Everyone is still cowering behind cars and trees, reacting to the gunfire.

SHERIFF
(through the
loudspeaker)
THIS IS YOUR LAST CHANCE, JESSE!
COME OUT WITH YOUR HANDS UP! I'M
GONNA COUNT TO TEN, THEN WE'RE
COMING IN THERE.

INT. LIVING ROOM - NIGHT

148

JESSE ducks to the side of the window and slides it open.

JESSE
(shouting)
Give me five minutes. And I'll
come out peacefully.

EXT. FRONT YARD - NIGHT

149

SHERIFF
NO DEALS, JESSE.

Rookie deputies tremble nervously, their guns aimed at JESSE's head.

JESSE
I need more time!

INT. LIVING ROOM - NIGHT

150

CLOSE UP of

JESSE'S GUN on the floor.

A SKELETON HAND reaches forward and GRABS IT.

EXT. FRONT YARD - NIGHT

151

The SHERIFF leans over and whispers to a DEPUTY.

SHERIFF
TELL JETHRO TO GO AHEAD AND SHOOT
THE SON-OF-A-WHOOPS!

The SHERIFF clicks off the microphone.

SHERIFF
Tell Jethro to go ahead and shoot
the son-of-a-bitch.

INT. LIVING ROOM - NIGHT

152

SLIM'S HEADLESS SKELETON staggers toward JESSE. He aims to shoot JESSE through the head.

JESSE turns, and ducks as...

KA-BLAM!

EXT. FRONT YARD - NIGHT

153

The SHERIFF is struck in the shoulder. He falls to the ground.

INT. LIVING ROOM - NIGHT

154

The HEADLESS SKELETON aims at JESSE again.

EXT. FRONT YARD - NIGHT

155

The crowd of DEPUTIES is momentarily stunned, but--

A ROOKIE DEPUTY squeezes the trigger, avenging the death of the superior he loved so much.

BLAM!

THE CROWD OF DEPUTIES unleashes their firepower and the porch is blasted with bullets.

INT. LIVING ROOM - NIGHT

156

SLIM is plastered by the barrage of bullets.

JESSE, trapped, turns and dives toward the GRAND HALL and scrambles on hands and knees away from the living room.

INT. GRAND HALL - NIGHT

157

All the windows begin to shatter as the house is barraged with a rain of bullets.

JESSE scrambles on all fours for the dining room.

EXT. FRONT YARD - NIGHT

158

The POLICE riddle the house with bullets. TEAR GAS CANNISTERS fire through the windows.

INT. LIVING ROOM - NIGHT

159

A bullet strikes a KEROSENE LAMP and flames and glass blast across the room, instantly lighting the room up in fire.

TEAR GAS begins to spray thick clouds of grey smoke into the air.

EXT. FRONT YARD - NIGHT

160

The POLICE are still firing away, destroying the home.

INT. UPSTAIRS HALLWAY - NIGHT

161

JESSE reaches the hallway with GRAMPS hanging over his shoulder, the CATTERPUPPY under one arm, and the BABY BIRD, hopping along closely behind him, with the CRYSTAL SKULL, clamped in its jaws.

He stops as a brilliant light hits his face.

(CONTINUED)

CONTINUED:

161

JESSE'S POV

The hallway has no doors. It seems a hundred yards long. Only a BRIGHT, WHITE LIGHT at the end of the hall.

JESSE smiles and starts down the corridor toward the light.

EXT. FRONT YARD - NIGHT

162

The house is going up in flames. It will definitely burn to the ground tonight.

The POLICE continue to empty rounds into the house.

INT. PARLOR - NIGHT

163

The remains of SLIM'S TORSO are engulfed in flames.

DISSOLVE TO:

EXT. HILL - DAY

164

CLOSE-UP of

JESSE'S HANDS, holding the CRYSTAL SKULL.

The hands plant the skull on top of crude, but beautiful wooden cross.

We move back to reveal a GRAVE. Scratched in the wood are the words, "HERE LIES GRAMPA JESSE McLAUGHLIN. MAY HE REST FOREVER IN PEACE."

JESSE turns around and walks toward:

A HORSE-DRAWN CARRIAGE

with the VIRGIN sitting in front, holding the reins and CHARLIE, the BABY BIRD, the CATERPUPPY sitting in the back, quietly waiting.

JESSE climbs into the carriage, takes one last look at GRAMPS' grave and the carriage pulls away.

We move back from them and the small hill top graveyard, and rise up slowly, holding on the beautiful, storybook western sunset.

FADE TO BLACK.

(CONTINUED)

CONTINUED:

THE END.